



INTERNATIONAL MAGIC MAGAZINE

# VANISH

APRIL  
2018

EDITION 45



ANTHONY STREET

MORE TO  
FIND THAN  
CAN EVER  
BE FOUND



---

**7.6**  
**BILLION**

[www.2018fismbusan.com](http://www.2018fismbusan.com)

## 27<sup>TH</sup> WORLD CHAMPIONSHIPS OF MAGIC

M A G I C I S E V E R Y W H E R E

BUSAN, KOREA / JUL.9th.2018 - JUL.14th.2018 / [fism2018@gmail.com](mailto:fism2018@gmail.com)

# 27<sup>th</sup> WORLD CHAMPIONSHIPS OF MAGIC

BEXCO, BUSAN KOREA  
2018.JUL.9th > 2018.JUL.14th

MAGIC IS EVERYWHERE

## 1. Extension of the Unification Discount

We have decided to extend the discount from January 31st to June 30th.

Date	Cost(USD)
January 31st ▶ June 30th	670
July 1st - July 14th	750

## 2. Group Discount (USD)

Type	Number of people	Per 1 person
-	10 or less	\$ 670
A type	11 or more	\$ 590
B type	22 or more	\$ 580
C type	33 or more	\$ 570
D type	44 or more	\$ 560

\* Group discount ticket is not refundable but can be transferred under the permission of FISM Korea 2018.

\* Group Unification seats are **limited to a total of only 340 seats**.

\* Please refer to **official website** or **facebook page** for group discount reserved seat.

\* Inquiry : [fism2018@gmail.com](mailto:fism2018@gmail.com)

**COPELAND**  
COINS



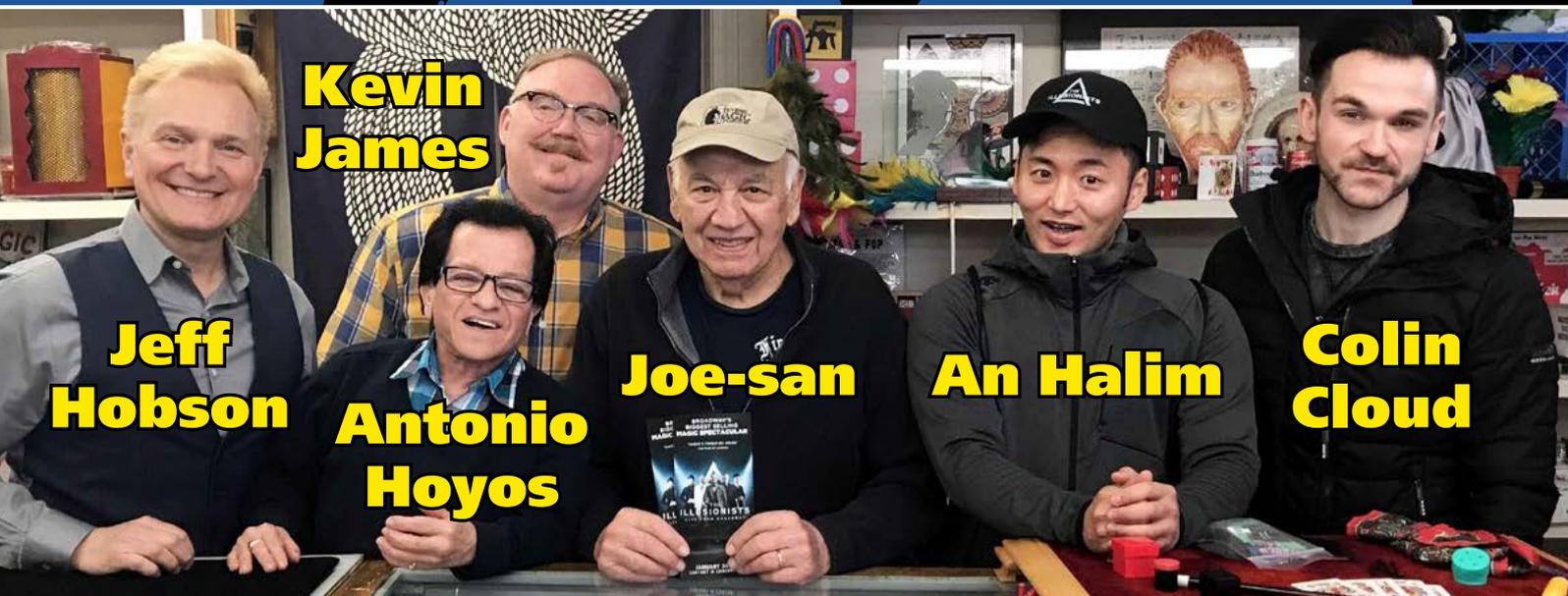
*Make Beautiful Magic*

**COPELANDCOINS.COM**



STEVENS MAGIC  
**GLOBAL**

**StevensMagic.GLOBAL**



**Stevens Magic recently welcomed  
the 2018 Cast of The Illusionists!**

**Visit [theillusionistslive.com](http://theillusionistslive.com) to see their schedule.**

# **Stevens Magic Emporium**

**StevensMagic.COM**



STEVENSMAGIC.GLOBAL and STEVENSMAGIC.COM offer  
distinct, non-interchangeable inventories.

# WHAT'S INSIDE...



## |08| NEWS

## |12| MAGIC IS EDUCATION

Jeff Christensen

## |18| FACEBOOK OR EGOBOOK?

Paul Romhany

## |24| PRODUCT HIGHLIGHT

5 Card Box - Bill Abbott

## |32| ANTHONY STREET - FEATURE

Hal Meyers

## |48| HOBSON INTERVIEWS

Jeff Hobson interviews Jonathan Goodwin

## |54| DIFFERENT BEAT

Joshua Endress

## |60| REAL WORLD MAGIC

Jim Sisti

## |66| PRODUCT HIGHLIGHT

Snowstorming Fan - Victor Voitko

## |72| MAGIC CLUBS CONTIUED

Tim Ellis



## |78| CLUB CORNER

Alex Zander

## |88| LOUIES LITTLE DICK BOX

Louie Foxx

## |92| SHTICK!

Mark James

## |98| REVIEWS



APRIL 2018 - Edition 45

# VANISH

International Magic Magazine

---

**PUBLISHER**

Paul Romhany & Joomag

**EDITOR-IN-CHIEF & DESIGN LAYOUT**

Paul Romhany

**THANK YOU TO**

Chipper Lowell

**ASSOCIATE EDITOR / LAYOUT FEATURE**

Hal Meyers

**PHOTOGRAPHER FOR COVER**

Chris Hopkins

**ASSOCIATE EDITOR**

Nick Lewin

**ASSOCIATE EDITOR**

Ben Robinson

**STAFF WRITERS**

Jeff Christensen, Chris Murphy, Gregory Edwards, Ben Robinson, Paul Romhany, Rico Weeland, Nick Lewin, Louie Foxx, Mark James, Hal Myers

**EDITORIAL SUPPORT EXECUTIVE**

Hal Myers, Ben Robinson

**ADVERTISING COORDINATOR**

Paul Romhany & Sydnie Anderson

**CREATIVE DESIGNER & LAYOUT**

Paul Romhany

**MARKETING EXECUTIVES**

Steve Hocevar

**CIRCULATION & SUBSCRIPTION**

Harry Morgan

**ADDRESS**

1183 Blind Bogey Drive  
Qualicum Beach, BC.  
V9K1E6  
CANADA

---

**COPYRIGHT**

All rights reserved. None of this magazine can be reprinted electronically OR in hard form without the permission of the editor.



## FROM THE EDITOR

### DISNEY IS MAGIC

We (my family and I) have just returned from an amazing trip to Disney World. There is no doubt in my mind that Disney knows how to create the feeling of magic. I don't quite know what it is but when you see a character such as Donald Duck you get the urge to yell out, "hey Donald", as though he is real. Perhaps seeing it through our sons eyes played a huge part ... but, I must admit that when we met Mickey Mouse we were in awe. The Mickey we met at Magical Kingdom was like no other we'd seen. This one actually spoke to us, his eyes blinked and his mouth moved. It was quite possibly one of the very best illusions I've ever seen. When it was our turn to meet and greet him we just stood there unable to move because my wife and I both felt this large mouse was real.

My theory about Disney World (and the same can be said for Disneyland) is that it makes you feel like a kid again. I am sure there are secrets to how they do this within their parks. The one thing I noticed is they play on all our senses; from what he hear, smell and see. It was a much needed vacation to reenergize our batteries.

In the last edition of VANISH I did a short piece on Multiplying Bottles. In the article I mentioned Lance Burton's version with the silks tied around the bottles that change places. Thanks to David Seebach and Rick Swaney they were able to give me a little more information as to where this idea originated.

Rick wrote the following:

"A couple years after I acquired my set of Peter Diamond bottles I attended a lecture by Patrick Page. One of the tricks he presented was a handkerchief transposition. He exhibited a bottle with a handkerchief tied around the neck. He removed the handkerchief, then covered the bottle with a tube. He vanished the handkerchief and removed the tube to show that it had returned to the bottle. The method was a duplicate handkerchief tied on a nested bottle.

My idea was to use that method to achieve a gag I had seen in a Bugs Bunny cartoon and incorporate it into my multiplying bottle routine. After a few transpositions I attempt to "prove" it's the same bottle by tying a yellow handkerchief around it. After the next transposition, there's the handkerchief, but it's red (first laugh). I ask what's wrong and immediately transpose it back to show the handkerchief is still red (second laugh).

According to Magicpedia, Marconick published a trick called Bottled Silks in Marconick's Original Magic in 1967. Maybe there's a connection between that and Patrick Page's trick. I don't have Marconick's book so I don't know if his effect was related to the multiplying bottles."

*paul romhany*

# NASHVILLE'S HOUSE OF CARDS

**A new entertainment experience dubbed the “House of Cards” is to open underneath the Johnny Cash Museum in Nashville, Tennessee.**

Centered around the theme of magic, the new restaurant and bar will open on 9 April. So-called because of the rare and unique cards that are on display in the restaurant as well as the fact that cards are one of the main tools used by magicians, the venue will be located underneath the museum in its basement.

“House of Cards” is being conceived by Bill Miller who is the owner of the Johnny Cash Museum and the Patsy Cline Museum on 3rd Avenue just off Broadway in Nashville. An experience with magic at its core, when guests arrive they go through a secret tunnel to the basement where they’ll be greeted in a room that’s reminiscent of the 1930s with a speakeasy feel.

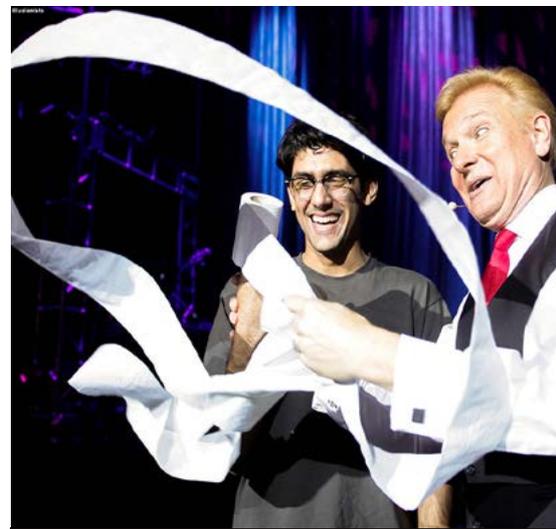
“House of Cards” is being conceived by Bill Miller who is the owner of the Johnny Cash Museum and the Patsy Cline Museum on 3rd Avenue just off Broadway in Nashville. An experience with magic at its core, when guests arrive they go through a secret tunnel to the basement where they’ll be greeted in a room that’s reminiscent of the 1930s with a speakeasy feel.

The venue is filled with European antiques and artifacts related to the mystic including posters celebrating the world’s greatest musicians as well as a handcuff device, The King Breaker which was created, owned and used by Harry Houdini.

Each reservation includes a ticket to the nightly magic shows in the 50-seater showroom and magicians will be performing on the restaurant floor at all times. The restaurant is set to showcase the best of American cuisine and cocktails.

“House of Cards” will have a dress code and a no-photography policy to ensure the privacy of guests.

Find out more information at <https://www.hocnashville.com>



## THE ILLUSIONISTS ON TOUR

**The Illusionists Live from Broadway will be heading out to Red Deer this month to perform a number of magician’s skills and talents.**

“You’re not just seeing one magician like David Copperfield or Criss Angel, you’re seeing a couple hours of many different types of magic,” said Jeff Hobson, the group’s trickster.

Conceived by Simon Painter, audiences will see hilarious magic tricks and death-defying stunts.

The group consists of five stars, each a master in their own field.

Hobson, who plays The Trickster, has audiences laughing long after the curtain closes.

“I’m sort of the light-hearted of the group and I keep everything moving along as the host and I perform comedy and magic, which means that whatever people don’t laugh at, that’s the magic,” he said with a laugh.

For Hobson, magic has been in his life since he was just seven-years-old when he saw a magician at his school, telling all the children around him, “That is what I’m going to do for the rest of my life, that’s going to be my job when I grow up.”

Throughout the next few years, the kids at his school recognized just how serious he was as he started doing shows and magic tricks for them at school.

Hobson said flash-forward to today, and one of his favourite parts of the show with The Illusionists is when James finishes the show by making it snow indoors.

# TOP AWARD FOR 'FAKING IT' MAGICIAN' AT ADELAIDE FRINGE, AUSTRALIA



WHEN early Channel 4 reality show *Faking It* made nerdy Edinburgh physicist Kevin McMahon pretend to be a magician 13 years ago it was only supposed to be temporary.

And yet, instead of going back to his

research when the cameras turned off, the scientist-turned-wannabe-conjurer persisted.

Last week that persistence paid off when he walked away with the gong for Best Magic Award at the Adelaide Fringe, one of the biggest prizes in trickery.

In that original TV show, McMahon had to overcome crippling bouts of stage fright, an inability to lie, and to go from, what one paper at the time, described as "a woolly jumper-wearing academic" to a "razor-suited card shark".

Now known as Kevin Quantum, his show *Anti-Gravity* has marked him out as one

of the best magicians in the world. It beat more than 30 others at the Aussie festival to pick up the prize.

Quantum, who became the first Scot to win the trophy, said: "I'm surprised and delighted to receive this award on the other side of the world at one of the largest and most prestigious festivals in the world.

Adelaide Fringe, which lasts five weeks, is second only in size to the Edinburgh Festival Fringe.

The magician is also the artistic director of the Edinburgh International Magic Festival, which celebrates its ninth birthday next month.



## DYNAMO CHRON'S DISEASE

(From THE SUN) Last week, Dynamo – real name Steven Frayne – was pictured with a severely swollen face after having treatment for condition which is a type of inflammatory bowel disease.

He later told his fans he'd been rushed to hospital last summer after contracting food poisoning and admitted he was still struggling now. Despite being in crippling pain, 34-year-old Dynamo looked content as he was spotted running errands with his wife Kelly.

She beamed as they walked around London together on Good Friday. The pair kept a low profile as they strolled around, with TV star Dynamo wearing a hat and dressing in dark blue. He was inundated with messages of support after opening up to fans about his struggle with Crohn's.

Since going to hospital last summer, Dynamo has also developed arthritis due to complications with the condition.

The debilitating pain left him unable to shuffle cards when the arthritis took hold of his body - affecting all his joints in body including his toes, knees, neck, ankle and even his hands.

He told his fans: "That really sucks as a magician when you can't shuffle a pack of cards because you're in so much pain.

"I'm working with doctors to do everything in my power to get 100 per cent."

The magician had to have half his stomach removed at 17 years old when he was diagnosed with the incurable condition.

# The Biggest Latex Specialized Store in the Magic Business

[www.magiclatex.com](http://www.magiclatex.com)



**ALL OUR PRODUCTS COME WITH A CERTIFICATE OF AUTHENTICITY**  
Available at your Favorite Magic Dealer or [info@magiclatex.com](mailto:info@magiclatex.com)

*Fantasio: "Excellent products for the professional magician. They are more realistic than foam or sponge products, and can be used inches away from the spectator"*

*Daryl - The Magician's Magician: "MAGICLATEX makes some of the best and most realistic looking props in the world of magic. I've used some of their products in my performances at The Magic Castle and nobody suspected a thing!"*

*Kevin James: "MAGICLATEX makes some really wonderful latex products. I was very impressed. You will be too".*

*Hans Klok: "MAGICLATEX is simply the best!"*

*Soma: "Truly amazing, great quality latex products! I would recommend them for any professional!"*

# MAGIC GIG BAG

## Interchangeable face panels

Made in the USA these bags are the perfect bags for transporting your magic gear to gigs, or for everyday use. The unique feature allows you to change the face panels with over FORTY designs including the covers of VANISH MAGIC MAGAZINE and other designs made especially for magicians.



---

JEFF CHRISTENSEN

# MAGIC IS EDUCATION

*"Anytime magic is performed, whether it is on a stage or in an informal setting with friends, it is the performance of a piece of theater. Whether you like it or not, whether your interested in it or not, good theater or bad, it will always be theater."*

**TOMMY WONDER**

In this column I'd like to share my thoughts on presentational frames, learning intentions and the structure for my popular educational show Pick a Book, Any Book. For me, the beginning of any magic piece coming together involves creating a presentational frame for it. Simply stated a presentational frame provides a context or reason for doing the trick. This hopefully goes well beyond the oft used "... because I can" response.

I can remember Jeff McBride once asking me about a piece of magic that we were working on together. He said, "What's it called?" I struggled to answer him and our subsequent conversation ended up providing us with a

starting point for moving the piece along. A few years later it's now called *The World's Greatest Magician* and this framing gave me a context and a reason for sharing it. My good friend Dr. Larry Hass, the Dean of the *McBride Mystery School*, has written some excellent insights on the topic of presentational frames. I highly recommend that you check out his excellent book *Inspirations*. You can find out more about Larry's work by going to his website at:

<http://www.theoryandartofmagic.com>

In addition to a presentational frame an



Larry Hass



educational trick will often benefit from having some kind of learning intention. A learning intention is something that a teacher would usually share prior to a lesson so that the students can understand what the lesson is about and why it's important to them. It really answers the age old question that students will often ask which is "When will I ever need to know this?" The learning intention hopefully addresses this and gives them a context for their learning. For some effects it might be the case that providing a learning intention prior to performing it might give away the magical surprise. In this case it would be advisable to not share this ahead of time. There are no hard and fast rules for this. It may be sufficient that your piece have a learning intention without it being explicitly shared or perhaps it is discussed afterwards.

In my last column I shared one of my favorite marketed effects called *Library Monte* available from Ken Scott Magic. It's magical, surprising, easy to customize and involves the entire audience. As my reading show evolved and changed I found myself coming to the realization that the library card was the real magic. Consider all that can be accessed and all that can be learned through a library card. Students simply pick a book and create their own life magic from the books they read and study. It was a natural shift from there to my show title of *Pick a Book, Any Book*.

My initial idea was that the audience could choose from a selection of books I shared with them. I would then perform

---

**"Consider all that can be accessed and all that can be learned through a library card. Students simply pick a book and create their own life magic from the books they read and study."**

---

a trick that somehow involved or related to their book choice. With this framework each show would be uniquely different as the students and I would co-create the show. In addition, some books wouldn't get picked which allowed me to be rebooked the following year as I could offer a completely different show. The downfall to the idea was that it wasn't exactly packing small and it took much more time to set up effects some of which I didn't end up performing.

As the show became more popular I found myself adjusting it so that I had a set opening and closing.

This left the *Pick a Book, Any Book*, middle portion of the show with choices but just not as many as I no longer had to fill the entire show. This was much more manageable. My opening consisted of a fun musical hand clapping effect that involved the entire audience and ended with a fairly standard marketed effect. I'll share this opening in one of my future column's as I believe it's evolution is rather informative. After this I would use a remote controlled lie detector type prop,



which would allow me to have a little fun at my own expense. This opening or warm up had them clapping and laughing and would lead me into my *Pick a Book* segment with the Library Monte effect. Depending on the length of the show I might add another effect or two to fill the required time. If that were the case then I would do these prior to the Library Monte effect.

For the *Pick a Book* segment I had a number of pieces, which I used. To begin I would show the books and depending on the audience perhaps do a quick book talk about each of them. I would then let them know that they might get to choose a book and decide how the show went. This *Pick a Book* idea can work for you by simply finding some way to connect a book to one of the effects that you already perform. In my previous column I shared my Tail-Aversary effect that easily connected to a Winnie the Pooh book and how books have problems/solutions. A quick online search will find you all sorts of sites to look for children's books on any number of topics or themes. Your local children's librarian is also an excellent resource for you in this regard. Some of the other book titles/magic effects I used were the book *Wolf* with the *Run Wolf Run* effect. In this book the wolf character is learning to read and overcomes

his initial difficulty to become an avid reader. In the effect the wolf ends up vanishing and is found on the performers back. In my routine the wolf character isn't found on my back but back in the book because he loves to read. Another book title I used was *Invisible Stanley* with an \_\_\_\_\_ deck routine. Did you guess which effect I matched it with? Simple huh?

I would encourage you to look at the effects that you already perform and look for ways to make literacy connections to your effects. I found having 4 or 5 books to choose from was about right. I usually had 3 books chosen for this middle phase before getting back to my regular show and ending. That's it. Using the *Pick a Book*, Any Book concept you have an

interactive show that provides your audience with real choices about how your show goes. It really doesn't get much more participatory than that. In my next column I'll share some sure fire curriculum activities that you can use in classrooms to engage students of all ages.

Remember Magic is Education!

Jeff Christensen (M. Ed.)  
[www.MagicalEducator.com](http://www.MagicalEducator.com)

Ps. If you find yourself having trouble matching books with your performing repertoire simply contact me and I'll be happy to try and help you.





# MICHAEL CLOSE

TEACHES CRAFTING WORKABLE MAGIC.



JOIN MAGICIAN'S MASTERCLASS NOW  
FOR EXCLUSIVE VIDEOS AND MORE

*"Bookmark this site immediately.  
Magician's Masterclass is doing something right. A  
voice for workers and serious students of magic."*

-Peter Mennie

[WWW.MAGIC-MASTERCLASS.COM](http://WWW.MAGIC-MASTERCLASS.COM)



VANISH MAGAZINE  
MAGICIAN'S  
MASTERCLASS

[www.VanishMagazine.com](http://www.VanishMagazine.com)



# PLAYING CARD DISPLAYS ON SALE!

If you are looking for the highest quality Lucite case for your prized decks, then these bad boyz are for you. These cases are made in the USA and will be the crown jewel of your collection. Made from solid Lucite these are hands down the nicest card display cases available anywhere.

## 8 Deck Display

Dimensions: 15" 11/16 x 11" 11/16

This case holds eight standard size playing card decks.

Regular \$200 **SALE \$145**

Does not include the decks of cards.

Sale limited to stock at hand.



## 5 Deck Playing Card Display

Dimensions: 18" 11/16 x 6" 3/16

This case holds five standard sized playing card decks.

Regular \$160 **SALE \$99**

Does not include the decks of cards.

Sale limited to stock at hand

Visit [www.Tricksupply.com](http://www.Tricksupply.com) or **CLICK HERE**

**"My best purchase this year!"**

*Jeffrey Marks*



# MAGIC

— ON THE GO —

**STEVE VALENTINE'S ONLINE TRAINING CENTER  
& GLOBAL COMMUNITY**

Take the world by storm with your magic.  
Discover how at [MagicOnTheGo.com](http://MagicOnTheGo.com)



**"Magic on The Go was terrific from the start, but the amount of first-rate material Steve's put on it since the launch is stupefying. Great magic from a great performer and, more importantly, a great teacher!"**

*Chris Philpott*

# PAUL ROMHANY:

# FACEBOOK EGOBOOK

Recently I conducted an experiment on Facebook asking about Social Media. It far exceeded my expectations and became quite a hot topic.

Here is the original post:

*“Still trying to figure out why magicians need to tell the world everything they do in their business on Facebook. Still don’t get that - I must be old school - perhaps a great article for VANISH about the insecurity of performers?? Does the world really need (or care) about day to day life of an average magician. It’s a great tool for getting bums on seats for public shows - but other than that what is the point??”*

The first part of my experiment was how to get people to actually read and respond to the post. To do this I followed “Cunningham’s Law: The best way to get the right answer on the Internet is not to ask a question, it’s to post the wrong answer.”

#### LESSON ONE:

Cunningham was right.

I also believe another lesson we can take away from this is ... there is no right or wrong answer. Social Media is far too young to have a tight grasp on acceptable “etiquette” and I would venture to say that it will be a few generations before anything is firmly established. My social experiment post

took just 139 responses before it turned to political events in the USA, and having read my original comment (above) you must agree it had nothing to do with the USA or politics. Again showing people either: a) don’t read the original post correctly and b) don’t read previous comments.

Therefore, with the comments gathered and the strange path the replies took I decided that before going any further I would do a little research to find out ... **what does someone’s Facebook status really say about his or her true personality?** What we choose to post on Facebook says a lot about the kind of person we are. When we use Facebook we make active decisions to display and to hide certain things on our profiles, all in the name of crafting a specific kind of persona.

A recent study in the “Journal of Personality of Individual Differences” asked questions such as ... what does someone’s choice to post a photo of his or her newborn child, versus a quote somebody gave them say about that person? And what exactly is that person trying to communicate?

Researchers Tara Marshall and

Katharina Lefringhausen studied how an individual’s self-esteem, levels of narcissism and extent to which the BIG FIVE personality traits (neuroticism, extraversion, openness to experience, agreeableness and conscientiousness) apply to them to predict what someone will post on Facebook.

They also studied the purpose of those posts, whether it was to be validated, to self-express, communicate, connect to others or share information.

First, the researchers came up with common categories of topics people post onto Facebook: **social activities and everyday life** (social activities, something funny that happened to them, everyday activities, pets, sporting events), intellectual thoughts (views on politics, current events, research/science), achievements (achieving goals, their own creative output, accomplishments, anything work or school related, diet and exercise, children and feelings about one’s romantic partner.)

Delving into the Big Five revealed even more interesting correlations.

Extroverted people are more likely



I also liked this response by Amado Narvaez - "Remember when Andy Warhol allegedly said: "In the future, everyone will be world-famous for 15 minutes." Maybe facebook, twitter and other social media have brought that prediction closer to reality."

One person opened up and admitted they post because it's their therapy. They feel good when they perform and want to tell everybody. Perhaps it is a form of therapy for some and FaceBook gives them a group of "friends" and the feeling of closeness to others. In addition, maybe it's a way for them to feel accepted by others in their local magic community.

Those who take up magic (myself included) are often awkward in nature and do it because it makes them feel special. They remember the first time getting a reaction from doing a trick and how it made them feel, often by parents, siblings or friends. And ... perhaps, they get the same feeling from posting every performance and/or how much they made for "said" performance ... because it gives them a feeling of being 'somebody.'

Rob Teszka I believe has the right idea on how to approach Social Media in a way that doesn't come across as stroking ones own ego: "There is a book by Austin Kleon called Show Your Work which speaks to this question in a way I found appealing. By sharing a look behind the scenes, we can articulate why we do the things we do, why we love them or find them frustrating, what inspires us, what problems we have to deal with. Of course this is predicated on being honest--not only and always bragging, but sharing a variety of posts. But by doing this we engage with people--with colleagues who share our troubles and who may have solutions, with friends and family and fans who can encourage us, and who can satisfy their curiosity about how it works and discover new, similar art they might like. It builds a community of practice, and a fan base, and it reminds people that we're human." The concept here is to find a way to do this so it is done in an interesting way. Before you post about how great you are - write about something else that was positive from the experience. Do a behinds the scenes photo or take a photo with the organizer. From the correspondence I got it seems a definite etiquette NO NO to post yourself about how great you are. If the client liked you then have THEM post it. It's like asking for a standing ovation. If you are that great then you shouldn't have to post it yourself - let others do it for you - far more impressive.

I have witnessed the power of Social Media while publishing one of the largest digital magic magazines in the world. On average we have over 100,000 readers per issue with some editions now well over 250,000. It's BECAUSE of Social media the magazine has grown. I never boast about how AMAZING Vanish magazine is, I simply put up a link saying it's available and always direct attention to the article or person appearing on the cover. I leave it up to others to say how much they enjoy it - it's far better coming from other people.

**WHAT IS THE ANSWER?** As I mentioned, nobody knows what is right or wrong pertaining to social media etiquette because it is far too young. My suggestion is to simply be more creative in your posts and a little humbler which hopefully will get the respect from your peers you desire.

The best book I've ever read about using Social Media was by Dan Sperry - if you use Social Media for promoting your work **GET HIS BOOK** - "The Social Media Magician by Dan Sperry". Dan was ahead of his times and is the perfect example of getting the most from social media.

Finally, the reasons behind my thought process. I've been performing for over 25 years, it's how I make my living. When I first started out I told anyone who would listen about every show I did and brag about my fees. A decade later the need to prove myself and be accepted disappeared. I was no longer the person at the club who had to brag about every little thing I did. It was a long road of discovery but I learned that the ONLY person I had to impress was ... me. I didn't need anyone else's approval or acceptance to realize I was a success.

Magic is a business, it's not my life - remember, it's how I make my living. My closest friends, who are magicians, know that when we get together I prefer to talk about my family or what is happening in THEIR lives outside of magic. Yes, I do post shows I am proud of, however, they are pretty much ALL about helping others or photos backstage with other people. They are NOT just about me, but about sharing the joy and the success of others.

Social Media has turned the world into a global community of 'likes' and 'fake friends'. I still enjoy Social Media, especially when it's fun and allows us a sneak peek into a person's life outside of magic. Just saying .....

Please use Social Media wisely - because it will eventually return to bite you on the arse.



A bit of FACEBOOK fun recently



MURPHY'S MAGIC

EST 1998

GET 5 FREE TRICKS

## SIGN UP TO GET 5 FREE TRICKS BY GREG WILSON

- ✓ Easy to learn, easy to do
- ✓ From master, Greg Wilson
- ✓ Completely free
- ✓ A new, high-impact trick each day
- ✓ Free stuff, contests & more
- ✓ One click unsubscribe



MURPHY'S

**GET YOUR FIRST TRICK INSTANTLY**

<http://www.murphysmagic.com/5freetricks>



MARTIN LEWIS - MAGIKRAFT STUDIOS PRESENTS

# CARDIOGRAPHIC LITE

CARDIOGRAPHIC LITE PACKS ALL THE POWER OF IT'S FAMOUS PARENT. THE TRICK THAT EARNED JON DORENBOS A GOLDEN BUZZER ON A.G.T.



**NOW AVAILABLE IN RED**

- No drawing skills requires
- 10-second reset
- Letter size easily fits a briefcase or backpack
- Includes thirty souvenir sheets

While this is an economy version we have not skimped in the construction: Lite sports a heavyweight backboard, a tough washable rising page, and an oversize spiral for easy operation.

#### Options:

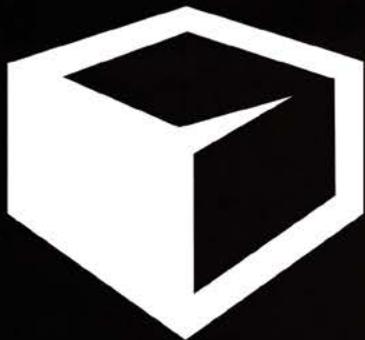
- Full Pad with red 7H gimmicked rising card and 30 giveaway sheets
- Add-on with plastic rising sheet, red 7H gimmicked card and 30 sheets
- Refill pack - 30 red 7H giveaway sheets

**DEALERS PLEASE CONTACT MURPHYS MAGIC**

**MS**  
MAGIKRAFT  
STUDIOS

A unique concept from master creator  
Angelo Carbone.

2017 "Trick of the Year"  
and WINNER  
of the celebrated  
HOUDIN AWARD!



## THE GIFT

LIMITED EDITION  
1,000 Units Only!



The spectator and the box do the hard work,  
but you come out the winner.

**RP MAGIC**

[www.rpmagicshop.com](http://www.rpmagicshop.com)

**PEGANI**

[www.pegani.dk](http://www.pegani.dk)

**HOCUS-POCUS**

[www.hocus-pocus.com](http://www.hocus-pocus.com)

**MJM MAGIC**

[www.mjmmagic.com](http://www.mjmmagic.com)

**MAGIC  
WAREHOUSE**

[www.themagicwarehouse.com](http://www.themagicwarehouse.com)





## BILL ABBOTT FIVE CARD BOX

FINDING THE PERFECT OPENING TRICK CAN BE ONE OF THE HARDEST THINGS TO DO PROPERLY IN ANY MAGIC ACT. BILL ABBOTT'S **FIVE CARD REPEAT** COMBINED WITH HIS **FIVE CARD BOX** IS DEFINITELY ONE OF THE VERY BEST THERE IS.

THIS ROUTINE ALLOWS YOU TO GET YOUR PERSONALITY ACROSS AS WELL AS DO SOME REALLY STRONG MAGIC. I'VE USED THIS MYSELF NOW IN MANY THEATRE SHOWS AND IT IS DEFINITELY ONE OF MY FAVORITE PIECES. THE ADDITION OF THE BOX IS NOT JUST A GREAT WAY TO CLEAN UP ALL THE CARDS BUT IS THE KICKER THAT THE FIVE CARD ROUTINE HAS ALWAYS NEEDED.

AS WITH EVERYTHING BILL RELEASES THIS IS A SOLID ROUTINE AND COMES COMPLETE WITH EVERYTHING YOU NEED TO START REHEARSING AND PUTTING IN YOUR ACT. HIS INSTRUCTIONS ARE FIRST RATE AND YOU'LL SOON BE ADDING THIS TO YOUR REPERTOIRE.

*"The 5 Card Box in combination with the 5 Card Opener gets extra laughs, magical transformations & a kick finish of all the cards disappearing at the end! I've been doing for that last 2 years and wouldn't do the a Card Opener without it. It's just so much stronger. It was thanks to performer Eric Myers who introduced me to a creation by Jeff Hobson that I started to work on the 5 Card Box. Two years and hundreds of shows later, the 5 Card Box is now a permanent fixture in the opening of my show. Reactions in both laughter and amazement surpass anything I experienced before using the 5 Card Opener. The 5 Card Box adds multiple effects and new impact to the already powerful 5 Card Opener. A surprise transformation of the box, a complete disappearance of all the cards at the end, plus the box emphasizes and strengthens the story that's so integral to the overall routine." -Bill Abbott*

5 Card Box DVD Features:

- Live Performance
- Studio Performance
- History & Influences



How to Customize Your 5 Card Box  
Pre-Show Preparation  
Easy Post Show Pack Up & Reset  
Full Routine Walk-Through & Explanation  
Care & Maintenance  
Final Thoughts & Ideas  
The 5 Card Box Features:

Packs Flat - Plays Huge! Dimensions Closed: 11.5" Long x 8 3/4" Wide x 3/4" Thick  
Comes to you blank so it's customizable in any language or show theme/message.  
Perfect With the Pack Smart Table & fits inside the Pack Smart Table padded bag.  
Each box is handmade and assembled to exact specifications to accommodate the 5 Card Opener Jumbo Cards and is extremely thin & deceptive at close quarters.  
The 5 Card Box protects your 5 Card Opener cards before, during, after and in between shows! Great for pros who travel and are a little rough on their props.

“

ONE OF THE VERY BEST  
OPENING ROUTINES YOU  
WILL EVER PERFORM"  
- ROMHANY



Perform this with confidence up close at a house party or on stage in front of hundreds. Truly versatile in any environment with the audience on all sides.

The locking feature secures the transformation and the completely self-contained vanish of all the cards at the conclusion of the routine.

"If you already own the Five Card Opener you should seriously consider the 5 Card Box. If you don't have the Five Card Opener, this is an investment that could revolutionize your show! My experience from hundreds of performances using the 5 Card Box has proven that impact and response from audiences is so much stronger."



Any product that Bill releases you know will be a real worker and he has performed himself over a period of years. Having used his jumbo *Five Card Opener* as well as *Five Card Box* I can tell you it's the best opening routine I've ever come across. It engages the audience, gives opportunity for them to get to know you and see a great trick. I've seen other top performers use this and it's becoming quite a standard for many people.

All the items are sold as separate pieces but I think if you want maximum impact then you need to finish with the box. The box has comedy elements added in as you perform each phase of the routine and is a great place to throw the cards in as you move through the routine. For me the one thing that was missing from every Six Card Repeat was a really good finish. Bill has created such a strong climax to this trick now using his box. The box is designed to look like something you would have used as a kid, which is all part of the routine. At the very end you simply pick up the box and all the cards have gone. The box is very well made and I've put it through many shows since owning it. Not only is it a great climax to the trick and gets audible gasps, but it's the perfect way to clean up the mess. For me this is one of the very best pack small, play big type effects I have seen.

The box has a locking mechanism so you'll never worry about card falling out. It's almost as though you throw the box in the air and they instantly vanish. Bill walks you step-by-step on how to customise it and how to perform it. In both DVDs for the *Five Card Opener* and *The Five Card Box* you'll get two great DVDs which go in to full detail on everything you need to know.

NOTE: There is now an additional piece of the routine for sale, *FIVE CARD SUIT*. Again it fits the story line and for those who feel they want to really make this a feature this is an option.

Now with the smaller version you can do the exact same but with regular cards and a smaller box. Both work the same way so it really depends on your venue. This is a great routine for kids, families and adults. I've seen a well known adult comedy magician do this and he took the house down with it. His presentation was similar to Bill's but his pacing was different and very fast. If you are worried at all about this being Bill's routine and copying him then don't. There are lots of ways you can make this your own, as this other performer demonstrated when I saw him do it.

**SKILL LEVEL:** Very easy to do. Great for a beginner as well as a seasoned professional

**WHERE:** Any venue - you can do this on the street, for kids parties, cabaret or large theatre.

**AVAILABLE:** [www. billabbottmagic.com](http://www.billabbottmagic.com)



# Five card Suit



**Click Here To  
View The Video!**

THE ULTIMATE TOOL TO MAKE MONEY AFTER SHOWS ★

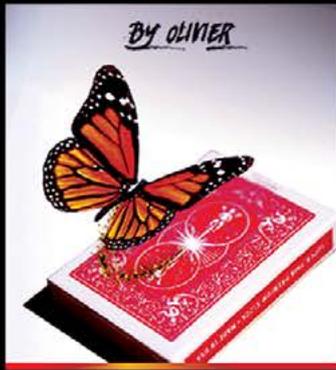
# YOUR OWN PERSONAL DVD

**SELL OR GIVE AWAY  
WE CREATE A MASTER DVD**

That has 10 tricks plus your info  
including DVD, Photos, website, etc.



**WE DO ALL THE WORK  
YOU OWN THE CUSTOMIZED DVD**



**IMAGINATION BOX**



# JFK MAGIC

CREATING WONDER AND MYSTERY



JFK EXCLUSIVES



MAGIC THEATRE



SPECIALS

FLASH SALE FLASH SALE FLASH SALE FLASH SALE FLASH SALE

[WWW.JFKMAGIC.COM](http://WWW.JFKMAGIC.COM)



# VAPR Watch

The device that celebrity magicians are already on the waiting list for.





# DECEITLIVE

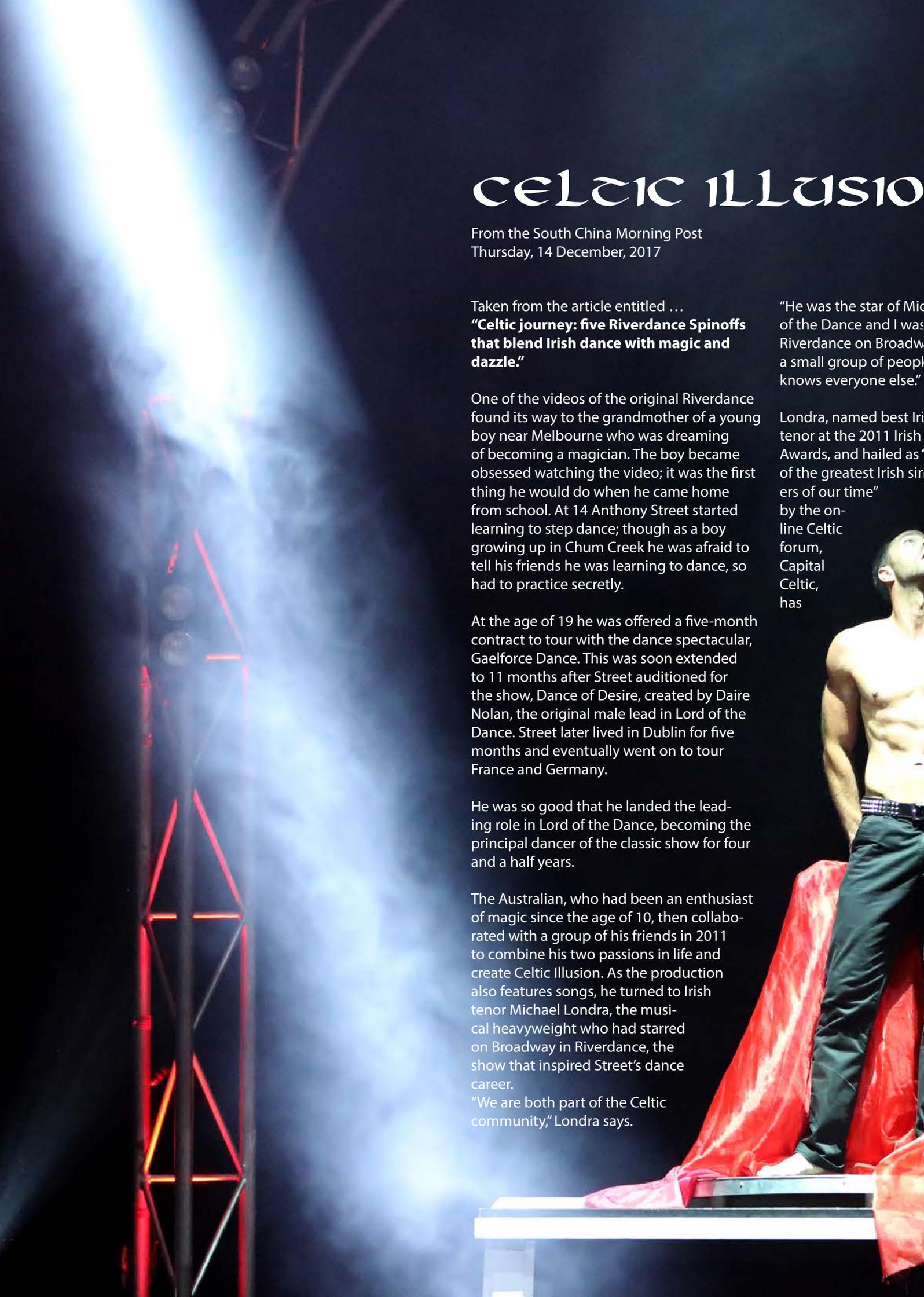


SansMinds  
SIMPLY AMAZING



Dealers, please contact  
Murphys Magic

TV rights NOT included with purchase. All TV rights reserved and available from SansMinds.com only.



# CELTIC ILLUSION

From the South China Morning Post  
Thursday, 14 December, 2017

Taken from the article entitled ...  
**"Celtic journey: five Riverdance Spinoffs that blend Irish dance with magic and dazzle."**

One of the videos of the original Riverdance found its way to the grandmother of a young boy near Melbourne who was dreaming of becoming a magician. The boy became obsessed watching the video; it was the first thing he would do when he came home from school. At 14 Anthony Street started learning to step dance; though as a boy growing up in Chum Creek he was afraid to tell his friends he was learning to dance, so had to practice secretly.

At the age of 19 he was offered a five-month contract to tour with the dance spectacular, Gaelforce Dance. This was soon extended to 11 months after Street auditioned for the show, Dance of Desire, created by Daire Nolan, the original male lead in Lord of the Dance. Street later lived in Dublin for five months and eventually went on to tour France and Germany.

He was so good that he landed the leading role in Lord of the Dance, becoming the principal dancer of the classic show for four and a half years.

The Australian, who had been an enthusiast of magic since the age of 10, then collaborated with a group of his friends in 2011 to combine his two passions in life and create Celtic Illusion. As the production also features songs, he turned to Irish tenor Michael Londra, the musical heavyweight who had starred on Broadway in Riverdance, the show that inspired Street's dance career.

"We are both part of the Celtic community," Londra says.

"He was the star of Lord of the Dance and I was Riverdance on Broadway with a small group of people who knows everyone else."

Londra, named best Irish tenor at the 2011 Irish Music Awards, and hailed as "one of the greatest Irish singers of our time" by the on-line Celtic forum, Capital Celtic, has

PHOTOS: Chris Hopkins

# n AND ECLIPSE

Michael Flatley's Lord  
the lead singer of  
ay. It is [made up of]  
e so everyone

sh  
Music  
one  
g-



performed on the biggest stages in the world, including Madison Square Garden and Radio City Music Hall in New York, the MGM Grand in Las Vegas, and Kremlin Palace, in Moscow.

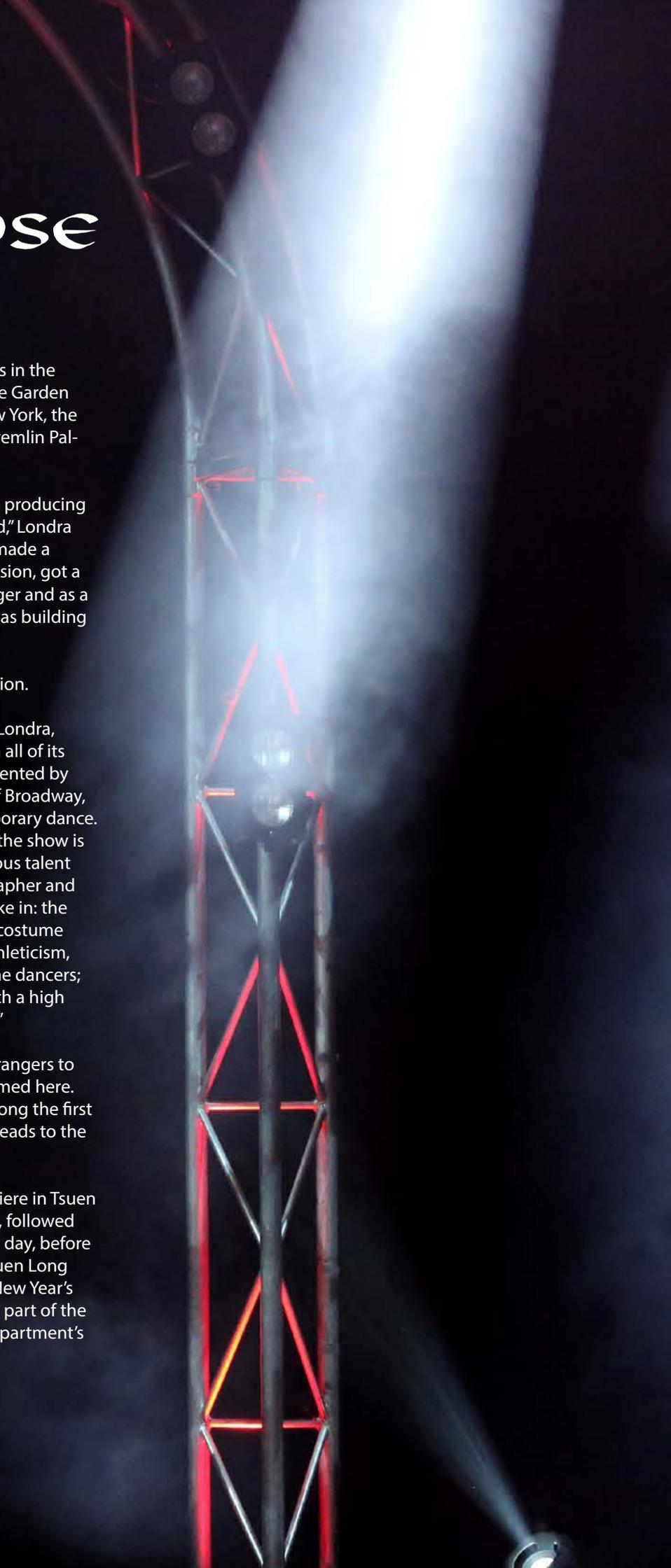
"When I left Riverdance I started producing my own shows around the world," Londra says. "I am based in the US and made a name for myself on public television, got a few Emmy nominations as a singer and as a producer. Anthony saw what I was building and contacted me."

Londra is producer of Celtic Illusion.

Eclipse, using scores written by Londra, combines "illusion with dance in all of its forms". Its Celtic feel is complemented by choreography from the world of Broadway, tap, ballroom, jazz and contemporary dance. Londra says: "What I love about the show is that, aside from Anthony's obvious talent as a magician, dancer, choreographer and showman, there's so much to take in: the costumes, especially the magic costume changes, are spectacular; the athleticism, sheer brilliance and energy of the dancers; and the fact they perform to such a high level in so many forms of dance."

Neither Londra nor Street are strangers to Hong Kong as both have performed here. Yet, the city's audiences was among the first to appreciate Eclipse, before it heads to the US in 2018.

Eclipse had its Hong Kong premiere in Tsuen Wan Town Hall on December 29, followed by Tuen Mun Town Hall the next day, before welcoming in the New Year at Yuen Long Theatre on New Year's Eve and New Year's Day. The show was presented as part of the Leisure and Cultural Services Department's "Cheers!" Series.



# Anthony



As you've read in the China Sun article ..... I have 2 shows, **Celtic Illusion and Eclipse**. Celtic Illusion is my original show fusing Irish dance and magic. However over the years lots of promoters have said the Celtic market is flooded so I created a show that would appeal to a wider audience, not just the Celtic crowd. So Eclipse was the result of that.

We were lucky enough to get a small run of shows booked for Hong Kong this year over the new years period with Eclipse. A lot of the numbers in Eclipse are from Celtic illusion due to the modern style of choreography the Irish numbers contain.

**A little ... additional ... back story:**

I had slightly given up magic when I left for overseas at 19 to perform in Michael Flatleys Lord of the Dance. I'd do the odd

trick here and there to my friends I toured with, but it was no where near as much as I use to do it back in oz (Australia to the rest of us). I never lost my interest in magic, however, dancing kind-of took over my life. Dancing became an unexpected career. I finished high school and was trying to pursue a career in the film industry, working behind a camera. But a tour that was offered to me, initially being 5 months, turned into a continuing career which is still going to this day. Five months turned into another 6 month contract with another show, which then turned into years of world wide touring. But the whole time I had a dream tucked away that one day I would return to magic and work towards Grand Illusions. I am obsessed with Grand Illusion.

Like all magicians, I am a huge fan of

David Copperfield, and to one day tour the country/world performing grand illusions like David was a life long dream. However, I had a slight concern about one day having an illusion show and having a dance show. I was trying to think realistically ... could I do both. To make a large touring show takes hundreds of thousands of dollars, then months even years to put together. Let alone finding the right promoter to tour it, and even getting a contract signed! So I thought, maybe I can kill 2 birds with 1 stone ... why not try create something a little more unique and different and put the 2 together. The idea was to combine my 2 talents, my dancing and my love of magic.

And don't worry, I get it, when I say to people the concept is Irish dance and magic, they instantly think that's the

# y Street



cheesiest thing they've ever heard of! it wasn't doing Irish dancing, then cutting a girl in half as most would assume. This had to be done intelligently. I needed to select effects that would seamlessly work within the choreography and unexpectedly surprise the audience.

I had very little money to play with for illusions considering I was to promote the show myself. I purchased my first base off a local magician and incorporated it into the well known artist dream effect. I'll never forget the excitement of taking home my first ever base.

But it wasn't all smooth sailing. I decided to splash out and have a levitation made. This would be the highlight effect in the show. So I spoke to a few people, and little did I know I was to get scammed right then and there in the early stages of

this project. I was robbed \$6,000USD by a magician named Milan who literally vanished with my money (no pun intended). At the time that was about \$10,000AUD which was a huge chunk of my savings, and this all happened a week from opening night! ... it was horrible, that was going to be the major illusion, in my eyes ... the highlight. It was heart breaking, but, the show must go on.

I invested every single cent I earned from Lord of the Dance, I even took out a loan and increased my credit card to the highest limit. I was in debt for years but slowly chipped away at the outstanding amount while continually investing some money back into the show to constantly improve and evolve it.

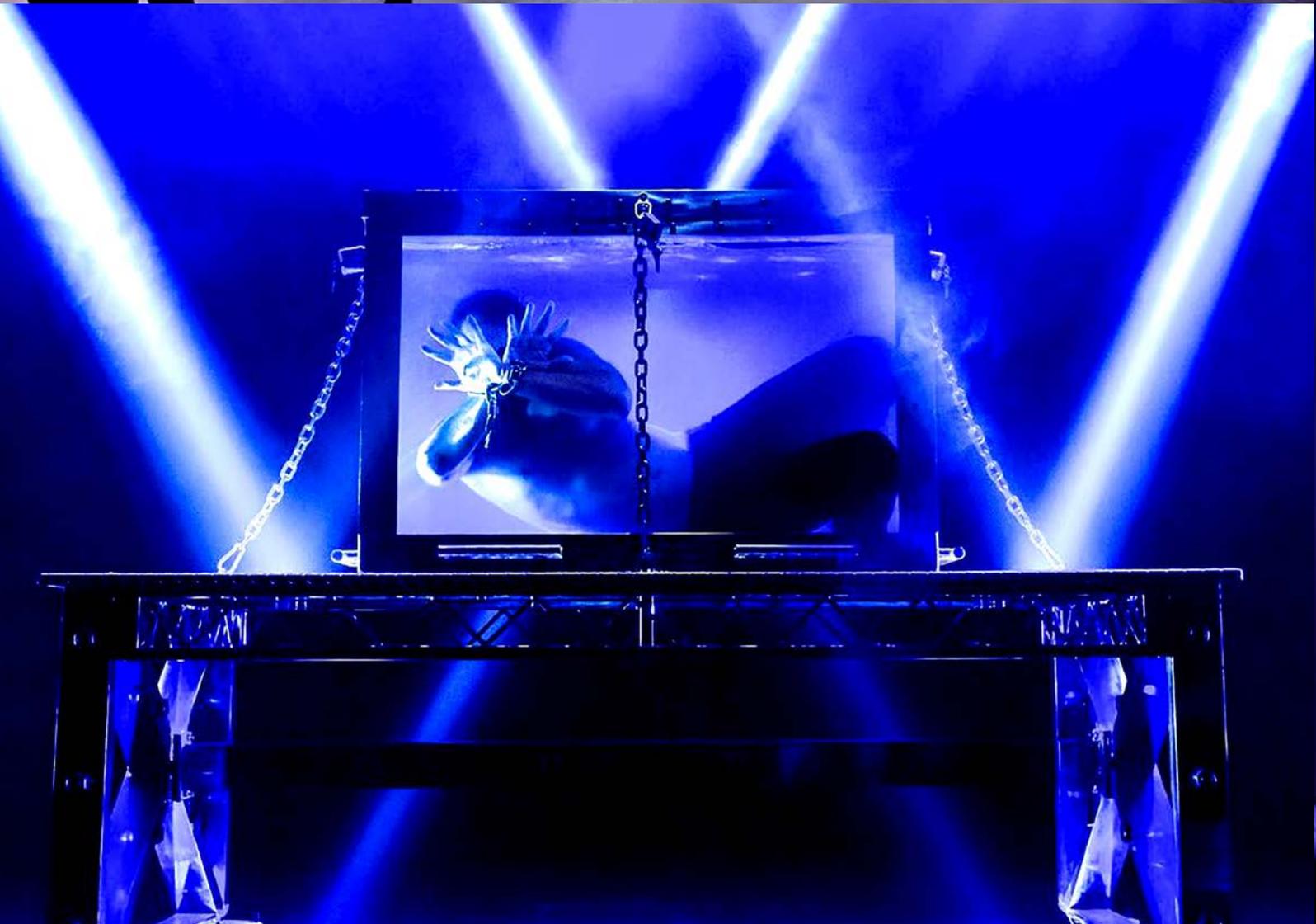
Its been a very tough, stressful 7 year process but it all seems to be paying off

now. We have a new agent in the states who is working on a 5 week tour of North America for 2019 which is very exciting. I also very excited to be taking the show back to New Zealand this year. We had a huge success in 2016 with Celtic Illusion there.

My future goal is the same as every other magician ... to play Vegas.

I'd like to also send a big thank you to Val my illusion builder from Magic Universe here in Australia. His knowledge and expertise in building illusions for me is incredible and his support is never ending.

And also to Mark parker for his constant advice, input and the never ending small chat we have on magic in general. Mark has to be one of the nicest guys I've conversed with in this field.





# Vanish Q's & A's

## 1. Which came first - the magic or the dance?

Definitely the Magic - I remember seeing a magician at the local fair when I was 10 years old. He was performing the Professor's Nightmare and I was blown away that he could stretch a piece of rope in such a way. It was a feeling of wonder and complete astonishment, I believed he truly had magical powers and found a way to make impossible things happen.

I stayed until the end of his performance, transfixed by his tricks - I had to know more. That year Santa Claus bought me my first magic kit with Sponge balls and a Thumb tip ... my love of magic grew and grew.

Dancing came a few years later at age 14 after watching Michael Flatley perform with Riverdance at the Eurovision Song Contest. Flatley truly made Irish Dance a worldwide phenomenon, he presented what was formerly a traditional, cultural dance in an explosive way the likes of which the world had never seen before. He re-invented it into an explosive, high energy and marketable art form that literally took the world by storm. My Nanna had the original VHS of Riverdance and I use to secretly watch it every day after school, so much so that the video stopped working.

## 2. What is the key to successfully combining your two passions? - how do you blend them together?

Blending magic and illusion with dance seemed completely normal to me, I thought why not combine the two areas that had been so prominent and influential in my life.

In saying that, in order for this fusion to work successfully, several key ingredients needed to line up. Flow is extremely important, it can't just be illusion, dance, illusion, dance, when they overlap, the transition needs to be seamless. When I'm combining a new trick with dance, I think about what I want the audience to feel and what mood am I trying to create, I then build choreography around those emotions. It's so important for the choreography to be relevant to what is happening in the scene.

Also creating original music for my show is very important to the overall success of this combination. I spent a lot of time and money specially designing each piece around the emotions I wanted my audience to feel.

## 3. What is the impression you want your audience to take away from the show? Have they seen a dance show? Or an illusion show? Or something completely new?

My aim is to take the audience on a journey ... not just be impressed by individual scenes of illusion and dance. I want them to escape from the concerns of everyday life and to re-create the feeling of complete astonishment I experienced when I first saw the Professor's Nightmare. For example: an audience member approached me after my show at Crown Casino in Melbourne and said she was so amazed by the performance she felt like a child again. She felt the wonder and awe of a 10-year-old girl ... she hadn't felt like that in years.

I also want them to be wowed by the skill and athleticism of my dancers and performers. So much time and effort is spent ensuring the choreography in my shows is perfect. Every routine has been specially created to enhance the magic and illusions, and to intensify the emotions of particular scenes.

## 4. What lessons did you learn while touring and as the lead dancer for Lord of the Dance? How can you apply this to your two illusion shows?

When I joined LOTD we had an extremely strict director who had very high expectations of every dancer and performer. I constantly was pushed beyond my comfort zone. On my second day of rehearsals, I was





asked to learn the leading role that Michael Flatley himself performed so I had very big shoes to fill. There was a lot of pressure on me to perform bigger and better every night. I always had to be on my A-game, no matter what. I had to learn how to build and develop a strong character on stage. Every night I would try new things, ask feedback from fellow cast members and my directors, experiment interacting with the audience in different ways, constantly learning what they responded to best. I learnt how to work and listen to the audience and quickly gauge what kind of crowd they are, which would then set your bar for how they are going to react to your performance. I believe you must always give 100% but sometimes you need to give certain audiences a little bit more if they are a bit flat or reserved.

I learned to think on my feet, improvise and work under pressure. Constantly performing is paramount to becoming an engaging performer. The more you perform, the more relaxed and confident you become, you learn to deal with issues or mistakes that could happen and how to cover them or to make it part of the routine.

I learned levels of professionalism, not to take personal issues on stage, it doesn't matter if you are having a bad day, that is completely irrelevant to the audience who have paid to come and see you, you still must present your absolute best. I had to go on stage and perform a half hour after I heard my Grandad past away and the audience was none the wiser. Unfortunately, he never got to see Celtic illusion.

In my early touring years, I was lucky enough to experience the creation process of a show being choreographed and built from the ground up, so I had a good foundation to draw upon when I started creating my own shows.

##### **5. Do you choreograph the show? How many are involved in the current production?**

Choreographer, director, producer, promoter, lead dancer/performer/illusionist just to name a few of my "hats". I choreographed Celtic illusion in 2011. Eclipse however is a collaboration of my work and 2 choreographers from Melbourne. I learned over the years it's important to utilize other's skills in areas I cannot do myself. This was a slow process because I find it hard to let go of that control and not do everything myself. But its what's best for the show to keep evolving, getting better and better.

I can't just go into a studio and create a piece top to bottom, I start with a template of what I want to happen at certain points in the routine, and then fill in the gaps. A lot of my ideas come to me when I am driving, I am constantly compiling ideas for choreography and movement in the invisible file in my head, it can be the smallest movement or 'picture' I want the audience to see ... and I will create the routine based around those ideas.

My shows are huge operations, so many people are involved in making this become a reality starting with my talented cast of performers ranging from 12-18 dancers/musicians, I have a very dedicated production team led by an amazing production manager who weathers my expectations, crazy time frames etc, I have technical crew, a seamstress, an illusion builder, a personal assistant, the list goes on.

Also, my family are heavily involved, my mum takes care of wardrobe, I pulled Nanna out of retirement to work for the show selling merchandise and for moral support, my Uncle drives the tour bus, my Dad helps with maintenance of my props from time to time, my sister has performed in the show a few times and there is always extended family at my shows supporting me. I wouldn't have gotten this far without their unwavering support and belief in me and my dream.

The realization moment of how big my company had grown was in Hong Kong where 30 people were running around frantically working on stage all because I wanted a curtain moved 1 meter. Then those same people continued working to bump out (load out) after the show when I got to go home. I spent years packing the truck, bumping in (loading in),

rehearsing, performing the show then bumping out and unpacking the truck, it was great to see the growth of my company and to have the luxury of someone else taking care of those things.

#### **6. Where do you see the show heading in the near and distant future?**

I want to tour the show within Australia and growing our following. I am continuously working hard developing and evolving the show, testing what does and doesn't work. I think it's really important to always be improving things to keep the show up to date.

I'm aiming towards building a brand known worldwide, I want my show Eclipse to be the biggest illusion and dance show in the world. I want to continue pushing the boundaries and thinking of innovative and creative ways to impress my audience.

At the moment, I am working towards breaking into the international market where I believe the show will excel. We have interest in Europe and America and have just completed a tour in Hong Kong which was a surreal experience.

But Vegas has always been my dream, my end goal – it's the pinnacle that many magicians dream about.

#### **7. The majority of illusionists we see “think” they are dancers yet have zero idea of movement on stage. What advice would you give to illusionists about dance and movement?**

First of all, establish what experience you have as a dancer and be realistic in your own abilities. Don't just make something up yourself and assume what you are doing is right if you don't have a wealth of experience in this area. Even if you are a trained dancer, pay what it costs to get a professional in so they can assess what you have and work with your strengths. Take Joanie Spina for example, she choreographed and staged many of David Copperfield's routines with simple yet highly effective choreography and movement that worked to his strengths. Copperfield is an extremely engaging and commanding performer, the movements he does are clean, rehearsed and look natural – There is a reason he is at the top of this game.

It's important not to perform things you can't do or execute well as your audience will pick up very quickly if you are doing something beyond your abilities. You are better off having a talented assistant who is highly trained and keeping your role movements simple and supportive. Plus, you don't necessarily need to dance, keep it clean and simple, build your show around what you can do.

The choice of choreography for an illusion can make or break the effect, you really have to think what is going to draw your audience in to feel the mood you are trying to create. Yes, you can spend 10K on an impressive prop but unless that prop is presented with great staging and/or choreography, it's just another trick.

I have been very fortunate to have had lots of different dance/movement training and experience over the years. However, if you are not a trained dancer I think you need to be very careful about attempting a dance routine. Even

with my experience I still work with choreographers and have regular input from my team to ensure what I am doing is at a high standard.

#### **8. Daily routine**

Every day is different, there is always a pile of administration work waiting for me, planning for future shows, co-ordinating logistics of tours, marketing and advertising, chasing up and booking venues just to name a few. There is so much behind the scenes that people never see and it takes a committed business minded person to make a career out of being an illusionist and a performer. I am constantly on YouTube and see lots of shows to keep myself inspired and to stay current and up to date with my competitors.

With my dancing role being so intense in my shows, I have to ensure I am physically in shape, so I work with a trainer each week at the gym, also rehearse with dancers, and work on new choreography, to keep that fitness up.

I also moonlight as a tradie (tradesperson) to keep paying the bills when I am not on the road. One day I might be at a steel fabrications factory the next, pulling nightshifts doing demolition, and then the next morning I'll be at a meeting with choreographers, or with my illusion builder to test a new prop or auditioning new dancers. I am always on the go and like to be busy to keep my momentum going.

#### **9. What advice would you give to those who want to put together a touring illusion show?**

There are a few things to consider before jumping into this;

I would advise you to have the capital first before taking the risk. It takes a lot of money to put on a tour, if you are going in on your own it's very risky and dangerous, however if you're smart it can be very rewarding. Costs and expenses can and will add up very quickly, sometimes skyrocketing completely beyond your control – you must be prepared for this. Be aware you could lose every single cent, this is the harsh reality if you are going in as a sole promoter. I went in to major debit when I first created Celtic Illusion, but I was committed to making it work, I worked other jobs to help pay the bills to keep the show on the road. These were extremely tough times and many sleepless nights as the financial stress consumed my life. Considering my experience, it would be wise to do this with a partner so you aren't bearing all the costs. Depending on how much you are willing to sacrifice to make it happen and how much you believe in what you are building will determine your level of success.

Don't just assume your show will sell. In the beginning, I thought sales would just happen but they didn't. You have to do your research, you need to know everything about the theatre you are playing, the demographic of that area/theatre, how long ago did a show in a similar genre play at the theatre, what demographic are you targeting, realistically what can that demographic afford to pay for tickets? Do not go into this without knowing as much as possible.

And you must surround yourself with the right team and







support – it took me several years to sieve through loads of contractors but it takes a great team to put on a fantastic show. I've finally assembled my dream team who are 100% committed and believe in what I am aiming for.

Finally, I cannot stress enough the importance of your marketing materials. I've sold non-existent shows from strong imagery.

We live in a visual era, we are performing a visual art so your imagery needs to be amazing. Yes, it's expensive but you have to be willing to pay what it costs as this ultimately will sell you show.

**10. What has the response been to both shows from audiences?**

It is quite fascinating to see the different responses from both our audiences.

Celtic Illusion usually attracts an older demographic who are mostly there for the Irish dancing ... the magic is just a bonus, a modern twist, but it's great to introduce a new crowd to magic and illusion. This show receives a stronger and more consistent overall response due to the powerful Irish Dancing niche.

Eclipse however draws a younger audience; their reactions are much more intense to the magic as they are to witness the "illusions".

For example; the opening trick in both shows is a chamber-less CO2 appearance, the reaction is always twice as big when we perform it in Eclipse.

# Thank you/Conclusion

I'd like to thank the many people who have been involved in making my dreams become reality. My supportive family, my ever so hard-working lead dancer Georgia May ... who does so much behind the scenes work for me. My illusion builder and friend, Val from Magic Universe, my other magic consultants, designers and friends, Chris Murphy and Mark Parker, my amazing production team, and of course Paul Romhany for his interest in my story and giving me this opportunity to be part of an amazing magazine.

I am such a fan of this art form, I live and breathe it. Every day I'm inspired by the amazing talent out there in this field, magic has never been as strong, it's great to see so much talent out there building and reinventing this art form for generations to come.





# GOSWICK'S

Since 1992

## Original Copyrighted Tricks!



Constructed Props for Sale



22 Original Books



60 Videos  
 YouTube

# GoswicksMagic.com



Jeff Hobson Presents

# HOBSON'S CHOICE MAGIC VIDEO THEATER

[www.HobsonsChoiceMagic.com](http://www.HobsonsChoiceMagic.com)

**FREE** lectures and interviews with the best in magic  
Quick sign-up - **CLICK HERE** - to WATCH NOW!

Once you are a member, you'll have access to great videos  
and offered specials deals on the **BEST** professional magic products at

**[www.HobsonsChoiceMagic.com](http://www.HobsonsChoiceMagic.com)**



# HOBSON INTERVIEWS

## THE DAREDEVIL Jonathan Goodwin





## JEFF HOBSON - THE INTERVIEW SERIES

---

**H**e escapes from handcuffs and chains while hanging from his mouth high in the air. He lays his body on a single nail while a cement block is placed on his chest and broken with a sledgehammer. He performs the upside-down straight jacket escape while on fire. A master of the crossbow, he fires arrows within micro-lengths from his assistant's body. Jonathan Goodwin rides the extreme edge of the entertainment realm and makes his fellow performers feel very uncomfortable.

### **The Illusionists - Live From Broadway - 2017-18 Season**

#### **THE DAREDEVIL**

From Goodwin's own biography: "Jonathan as been attacked by sharks, burned at the stake, buried alive, bitten by rattlesnakes, hung from buildings, helicopters and cable cars." Though it belies his monicker, Goodwin says he really doesn't take risks. The facts contradict that. I've seen blood drip from a hole on his back after performing his signature, "Bed of Nail". There has been noticeable redness and swelling on his face after performing the upside-down, flaming, straight jacket escape. He has freely admitted that an Emperor Scorpion occasionally bites the back of his throat while performing his crazy "Scorpion Escape". There is a current debate on the use of real bear-traps (yes, real ones) placed on the stage floor beneath him to use in his harrowing stunt, "Iron Jaw". A mistake in planning would, of course, be horrid to say the least. The look of uneasiness paints the faces of those who hold a balloon over their heads in anticipation of it being smashed with flying arrow. Those who are backstage while Jonathan performs are on watch.

**SIDE NOTE:** At the time of this writing, a crossbow accident involving a contemporary of Goodwin's attest to the grave possibilities that exist in this genre.

**ADDENDUM TO SIDE NOTE:** Today, March 2, 2018, the show's insurer has prohibited Jonathan from performing his crossbow act due to the above incident even though

the accident happened in another country to a different performer. We do not know if, or when, the act will be allowed again in the show.

When offstage, Jonathan gives the appearance of a cool, calculated, business man. He has extensive experience performing and planning magic with the likes of the U.K.'s Pete Firman, Andy Nyman and Derren Brown. He is no stranger to magic consultation, writing and direction as well as producing British and American magic television series. With an ever-present smartphone in his hands (he's been told to put it away more than once during Illusionists' rehearsals), you can be assured that the majority of the device's time used is for business purposes. Oh, and to FaceTime frequently with his only daughter, the adorable Millie.

Jonathan has been one of the favorites in The Illusionists franchise. His presentations are strong and his performances memorable.

This is the first in a series of backstage interviews with the stars of the successful, touring magic show, The Illusionists.





# NICK LEWIN'S ULTIMATE JUMBO CARDS ACROSS

This is the most visual and effective version ever released of this classic effect. Perfect for stage and cabaret use and ideal for adult or kids. No sleight of hand, false counts or extensive practice needed to perform this contemporary masterpiece.

This Feature effect comes complete with a detailed DVD and the very specially constructed bicycle jumbo cards needed to perform the effect. The construction of the correct cards is expensive and time consuming and they are custom made by Nick himself.

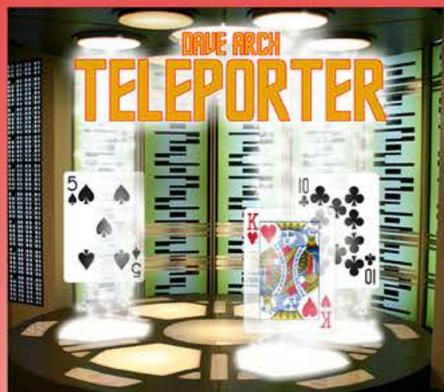
This routine is only available *exclusively* through our online magic store. We currently have 40 sets available on a first come first served basis. Check the video trailer on our website.

**Price \$95. Worth to a performer, priceless.**



# INTRODUCING TELEPORTER

[www.showbizmagic.net](http://www.showbizmagic.net)



The magician invites four participants to join him on stage where he shuffles and shows them a deck of cards. One of the spectators agrees that there are no duplicates in the pack and the pack is a full deck.

One of the audience members on stage is asked to take about half of the deck and position herself as far away from the other three as the stage will allow. She is instructed to hold her half face down between her hands - ensuring no one can get to her cards, as far away from the other three as the stage will allow.

The remaining audience members look over the half that remains and each selects any card they wish - naming out loud their card. One by one each of the three audience members plays the role of the magician by causing their card to invisibly fly through the air and enter the half of the deck held on the other side of the stage.

After this byplay, the three audience members search through their half deck only to find that their selections have indeed disappeared. As the committee moves to the other side of the stage, the lady holding the cards spreads them face up in her hands. One by one, as each audience member names his card, the lady holding the pack of cards searches and finds each traveled card now in her half. .... \$ 25.00

Close-up and stage versions included. Standard or Large Index Phoenix Decks.  
Check it out at: <https://www.youtube.com/watch?v=JaJEdmkjBwQ>



**CLICK US FOR CARD SHARK**  
**[www.showbizmagic.net](http://www.showbizmagic.net)**

FANTASTIC ACES  
GET SHARKY  
LARGE INDEX CARDS  
PHOENIX DOUBLE DECKERS  
KLAUSE THE MOUSE



**EVEN MORE! 80 ITEMS IN STOCK!**



**SHOW-BIZ SERVICES**  
1735 East 26th Street  
Brooklyn, New York 11229

*Dealer Inquiries Invited*



# DIFFERENT BEAT

# YOUTHFUL APPROACH

**JOSHUA IS A 23 YEAR OLD MAGICIAN WHO LIVES IN AUSTRIA AND FINANCES HIS STUDIES BY PERFORMING COMEDY MAGIC. THE FOLLOWING ARTICLES FOR *VANISH* WILL REFLECT HIS VIEWS ON MAGIC FROM HIS GENERATIONS POINT OF VIEW.**

All of the content in this article is 100% Joshua's personal opinion. It may or may not reflect yours. For thoughts and prayers he's always available at [joshua.endress@gmail.com](mailto:joshua.endress@gmail.com).

**BY JOSHUA ENDRESS**



Let's be honest: Most people still think of a magician as an elderly guy with a coat and a top hat... if he's not dressed like that, he is a children's entertainer for sure!

We all know that this is definitely not true (anymore). One could think that the magic image has changed in the last couple of years as the magic world has made some huge changes. There is so much going on these days as magic is becoming increasingly popular.

Today, I want to write about a topic which I am concerned with at the moment.

Being a so-called digital native, my perspective on social media and web presence may be a bit different than someone 10+ years older than me.

First of all, no one needs to have an outdated website (or even a single web page) anymore! I've done a lot of research lately and visited hundreds of magicians websites. It was fascinating to see, how many of those date back to the origins of the WWW and HTML. It is so easy and cheap these days to build a decent website within hours. Most providers like [www.wix.com](http://www.wix.com) offer user-friendly drag and drop systems with which anyone can build a customized and good looking site!

When it comes to social media like Instagram or Facebook, I believe that there is a fine line between sharing your life with your "fans" and sharing a bit too much. I follow a lot of

magicians on Instagram lately and ones like Mike Hammer of Michael Kent, the first two I could think of, do a great job posting photos and short videos of their latest shows. Except from their performances, I know that Mike spends a lot of time in the gym and Michael a lot of time on the road. They post regularly, I know where to see their shows and both don't take themselves too serious. Then there are other magicians posting pictures of themselves in the bathtub with a domino because "they have to relax from a busy week performing". Come on, really? That is not informative to anyone, that is narcissistic. The same is true for other performers who share literally their whole life on Instagram or FB. Nobody cares when you your trash day is. In my experience the ones with the most posts, have the less to share! My rule of thumb: 5 posts a day is the ultimate.

Then there is the big topic of promotional photographs. Here are my two cents: Do not use props!!!

If I'm interested in hiring a magician, and I found your site on the internet, you don't need to hold a chain of three linked rings for me to recognise you as a magician. Hopefully your site states that big and bold. First of all, I am interested in the performer, not his quantity of props! Get a professional headshot of yourself and forget about showing off with your arsenal of magic toys. Most of the items commonly used in those pictures are cliché and do not support any modern image of magicians.

Also, prop pics are mostly combined with "funny" facial expressions... Especially true for all of us Comedy Magicians out there! SO unless you are a clown or Carrot Top (or want to be recognized as such), just get a normal headshot!

I have included a few DO NOT USE PHOTOS in this story.

TOP LEFT PAGE: Mickey Mouse Rings -

TOP LEFT: Cardistry is NOT magic!

ABOVE RIGHT: No more rubber chickens since the 80s...

ABOVE:

PHOTO 4: Only Bill Malone is allowed to take such a picture.





# COINS THRU HAND

ANDREW MUSGRAVE

Twice, coins penetrate through the magician's hand and land on the spectator's palm. The third time, the coin is made to penetrate their hand. You need 3 Coins and an Expanded Shell.

Have everything in the left pocket. Go inside with the left hand, immediately classic palm one of the coins, and get a grip on the other two coins and the expanded shell. Ask the spectator to hold out their hand, palm up, adjusting their hand as you come out with the coins.

The right hand takes the three coins and the left hand turns palm-down. The right fingers arrange the three coins so that the shell is uppermost. The right fingers, careful not to obscure the sides of the hand, gather up the coins and make a pushing action, and the left hand releases the first coin onto the spectator's hand. The right fingers come away, showing only two are left.

While you want the shell to nest on the topmost coin, it helps if together they're not fully aligned with the lower coin. The right hand takes the top-most coin and gestures with it, holding it between the thumb and the

index finger in the standard spellbound-like grip to have the coin fall out from the shell later on. As you gesture with that coin, with a quick upward motion of the left hand, pop the remaining coin into the air and catch it with the left fingers. Use that moment to allow the shelled coin to fall from the shell into the right hand. Have the left fingers come over and take the shell from the right fingers (placing it in front of the legitimate coin) and have the right hand make a pointing gesture at the spectator's hand to ask them to get ready (using that pointing gesture to cover pushing the hidden coin into classic palm).

The left hand places both the coin and the shell on the back of the right hand, shell on top, and again, making sure not to obscure the sides of the right hand, the left fingers gather up the coins and make a pushing action, and the right hand releases the second coin onto the spectator's hand. The left fingers open up, showing a single coin.

The left fingers take the coin and shell together, and then give it to the right fingers for the same drop-off move as before. The left hand points towards the spectator's

hand, asking if they'd like to try it themselves, and during that moment, the coin is dropped off into the right hand. The left hand comes back, takes the shell and hold it up. The right hand points at the two coins in their hand, and then picks them up, pinched between the thumb and index finger. The magician asks the spectator to hold them tightly, and he catches the two coins in his fist to demonstrate how, adding the third coin. The magician places the coins in the spectator's right hand, closes their fingers around it and turns their wrist clockwise (counterclockwise from their vantage point).

The magician executes a spider grip vanish -- the shell in the spellbound position, the right hand comes over, takes the coin in classic palm and then closes the left hand slightly awkwardly. The right hand comes over and performs the action of apparently pushing it through the back of their hand. After asking if they felt it, the magician motions for them to open their hand, opening his own left hand in a gesture as well. The spectator shows that they have all three coins.

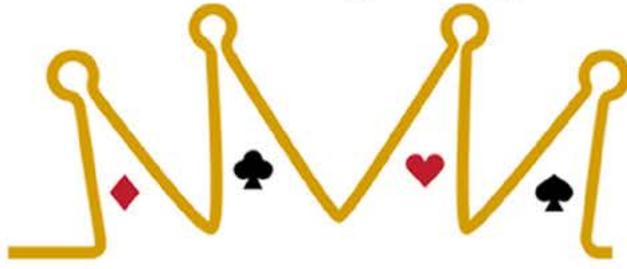
\* For the first phase, if you are a capable coin magician, you can probably come out showing only three coins and an empty left hand. I'm not that great, but I wanted to have the coins penetrate both hands, so this handling covers my lack of aptitude with openly getting the coin into left hand classic palm while also maneuvering an expanded shell.

\* In the first two phases, since the action of apparently pushing one of the coins through your hand obstructs their vision somewhat, it's important to make sure that it's obvious the coin isn't somehow going around the side of the hand.

\* The only other coins-through-hand routine I was abl



# Your #1 Playing Card Supplier



# PLAYING CARD DECKS.COM

**HUGE Selection | BEST Prices\* | FREE\*\* FAST SAFE Shipping**  
**All of Your Favorite Brands, Designers & Producers**



**Also a wide selection of Tarot, Oracle, Games & Accessories**

**New Items Added Almost Daily**

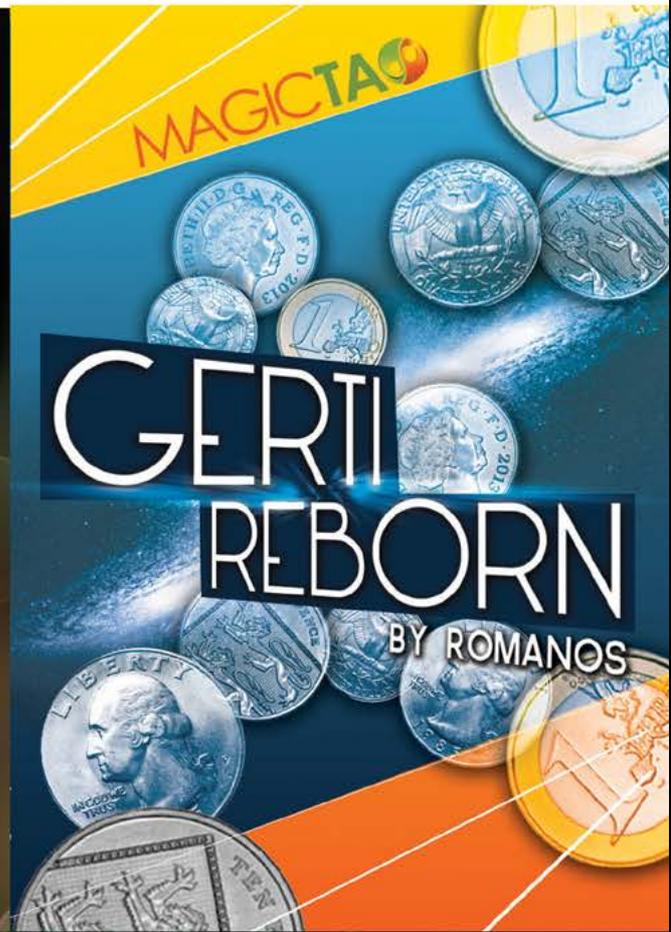


**COUPON CODE: VANISH15**  
Take 15% Off Your Order At [PlayingCardDecks.com](http://PlayingCardDecks.com)

\* Best Price Guarantee from any major competitors with a free shipping option

\*\* Worldwide free shipping with minimum purchase. Visit site for details

# MAGICTA



JAMES KEATLEY

# CCGI

MAGICTA 



# HANDS FREE MICROPHONE HOLDER FOR THE PROFESSIONAL ENTERTAINER

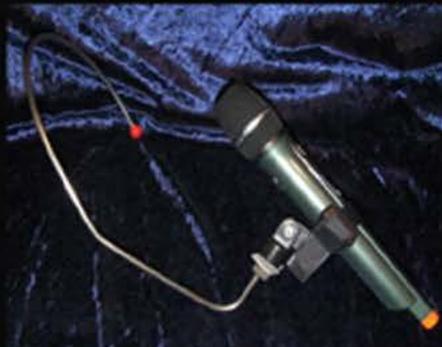
**EACH UNIT IS 100% HAND MADE**

These are not the same like everyone else sells, Where the Microphone is dangling on your chest, on a small wire holder and a piece of string tied round you neck, This actually holds a microphone exactly in the right place, in front of your mouth Just like if you was using a normal Microphone stand,

**Priced at £ 35.00**

Inc P/P worldwide

SEE MAIN WEB SITE BELOW FOR MORE DETAILS



## CARL DE ROME'S HEAT

# HEAT

**A FANTASTIC SUPPLY IN A DRIP BOTTLE**

As Performed by Top  
Magicians from all over  
**THE WORLD**

Enough for **HUNDREDS OF PERFORMANCES**



AKA:  
CARL DE ROME'S "HOT SPOT"

# STILL ONLY £28

Includes 1st class P/P Worldwide

To View Video performance or TO ORDER

[cdrmagic.com/heat](http://cdrmagic.com/heat)



# Order Yours TODAY



# REAL WORLD MAGIC - JIM SISTI





## Surprise, Surprise!

If you've been performing for any length of time in any professional capacity, the following scenarios (or ones very similar to them) should be familiar.

You're booked to perform a stand-up show but when you arrive at the event, you're informed that food service is running late and that you'll need to do your show while the audience is eating. You're hired to do walk-around magic at a corporate cocktail party but when you arrive, you discover that there's also a DJ (or live musician) performing at the same time, making it almost impossible for anyone to hear you – or even each other. You arrive at a house party ready to perform close-up magic and are told upon getting there that “the kids are downstairs” though your understanding was that you would be entertaining adults. We've all gone through these

types of situations and, admittedly, no matter how much preparation we've done, there are always going to be curve balls thrown at us that are either out of our control or so outlandish and unexpected that you could never have anticipated them. Fortunately, though, there are ways to at least reduce the number and frequency of these undesirable surprises. First, at the risk of stating what might be obvious, communication with your client prior to the engagement is your biggest ally. It was Al Baker who accused most magicians of stopping too soon when they're thinking about a trick and likewise, we might also be guilty of stopping too soon when it comes to asking our clients questions about a prospective gig. My most basic recommendation is that, if you don't have one already, you develop a comprehensive booking form that outlines as many questions as you can think of for a potential client and keep it in



“  
**THIS IS WHY IT'S ALMOST ALWAYS A GOOD IDEA, WHEN BOOKING A SHOW, TO DESCRIBE YOUR CLOSE-UP OR STAND-UP PROGRAM TO THE CLIENT.”**

a convenient place. That way, when you get the call, you can ask all the right questions. (Of course, this form should be revised any time you run into an unexpected situation not covered in your present list of questions.)

Then, once you fill out your booking form and the show is a go, it's a simple matter to transfer the information over to the contract that you'll subsequently send them. (Please tell me you use a contract! If not, stop reading immediately and get yourself a copy of Jim Kleefeld's *The Contract Book* which contains customizable contracts for entertainers. You can buy the softcover edition from Jim's site [<http://jimkleefeld.com/JWKbooks.html>] or the e-book version from Lybrary.com [<https://www.lybrary.com/the-contract-book-p-278.html>]).

In talking with a budding client, I've always found it very informative to try and get them to describe to me how they see

the entertainment aspect of their event unfolding. This type of dialogue has been quite illuminating to me over the many years I've been performing and has, in many cases, avoided disappointment on the client's part and an unpleasant surprise for me. It's probably not surprising to you that many times, people have unrealistic expectations regarding live magical entertainment. Interestingly, since the advent of street magic TV shows and staged YouTube performances, this has gotten proportionately worse.

This is why it's almost always a good idea, when booking a show, to describe your close-up or stand-up program to the client. If you're going to do strolling close-up, for example, you might want to say something like, "I'll be performing a number of sleight-of-hand effects with cards, coins, and small borrowed objects, in addition to some mind-reading demon-

strations, for small groups. I'll spend five to seven minutes with one and then move on to the next, making my way through your party one group at a time." That way, the client knows exactly what you're going to do and will have no expectations of you flying around the room or making their wife (or friend, or mortgage, etc.) vanish. Likewise, if you're doing a stand-up show, it's vitally important that you make sure the client is aware of your requirements to make sure the show is a success. Touring performers will have a rider that outlines all the technical requirements for their show but for those who just perform locally, it's still imperative to let your client know what you'll need on their end to make the show a hit. The top two requirements, of course, are that you need to be seen and to be heard. In most cases, that means you'll need an elevated platform, proper lighting, and a suitable sound system and microphone. (We'll talk about technical specifics regarding sound and microphones in a

future column but for now, just remember that if you require a headset microphone, for example, you need to spell it out ahead of time. Otherwise, you could end up with a wired handheld microphone with a four-foot cable.)

Now we come to a sobering part of this discussion. If you find that, for whatever reason, the client is unwilling to comply with your show's requirements or if they insist on you performing in a scenario that you know, through either past experience or common sense, will just simply not work, you must be willing to walk away. I know it's tough to turn down money, particularly in areas where either shows are scarce or competition is fierce, but your reputation as a performer cannot be compromised. If you take a gig that you know has a fairly good chance of going sideways and your worst fears are realized, the harsh truth is that those in attendance are not going to say, "Gee, that show would have been a lot better if they gave the magician a better sound system." Rather, they will, unfortunately, say, "Boy, that magician kind of sucked..."

The bottom line is that forewarned is forearmed. While there will still be unexpected circumstances on occasion and clients will

certainly have outlandish requests now and again, the more details you can wring out of them before showtime will, hopefully, limit all of the surprises to just your show.



*Jim Sisti has been performing magic for over 30 years and his career has taken him from local nightspots, trade shows, amusement parks and restaurants to the off-Broadway stage. Following a 12-year career as a popular Connecticut radio personality, he turned to magic full time and now, his client list boasts numerous Fortune 500 companies and even a celebrity or two, including actor Richard Dreyfuss.*

*Jim's articles, columns and effects have appeared in MAGIC, Genii, MUM, and Apocalypse. The Magic Menu, the periodical he created specifically for restaurant and bar magicians, was published for a very respectable eleven years and even now, the large hardbound compilations continue to be best sellers and are a continual source of reference and inspiration to close-up workers worldwide.*

*Jim also works as a freelance copywriter for L&L Publishing and is responsible for writing a good percentage of the advertising, DVD, and book jacket copy for the company. Also, over the last decade, Jim has edited and published Richard Osterlind's best-selling books and appeared with Richard in a number of enormously popular instructional DVDs. In addition to appearing in them, he also directed Richard's last four independently-produced DVD projects, and many more.*



# ROBINSON WIZARD'S MAGIC ENCYCLOPEDIA

- More than 800 effects fully explained
- Over 5000 high-resolution photographs
- More than 100 instructional videos
- Scores of print-and-perform PDF templates
- Over 2500 articles on every aspect of magic



The world of magic...right in your pocket

Watch the video trailer now at  
[www.allmagic.com](http://www.allmagic.com)





Mig of Big Guy's Little Pills

# Big Guy's

# Magic.com



Visit our Shop



You

Now Shipping to the World

We are an Online Magic Dealer and a Brick 'n Mortar Shop

Magic | Jokes | Close-Up | Mentalism | Stage | Coins | Rope | Cards | & More

Buy all your quality magic online at [www.BigGuysMagic.com](http://www.BigGuysMagic.com) or Call Us at (262) 691-8801

## Online Magic Shop

[www.BigGuysMagic.com](http://www.BigGuysMagic.com)

145 Park Ave | Pewaukee, WI | 53072



skype "BigGuysMagic"

We Gladly Accept These Major Cards



## Jokes, Magic & More!

Over 16,000 Items Online



NEW  
AUSTRALIAN  
MAGIC SUPPLIER!



GLOBAL  
**magic**  
SHOP.com.au

**HIGH QUALITY SERVICE AT THE BEST PRICE**  
Family owned Australian business

[www.globalmagicshop.com.au](http://www.globalmagicshop.com.au)

Email: [info@globalmagicshop.com.au](mailto:info@globalmagicshop.com.au)

FOLLOW US FOR INSPIRATIONAL IDEAS:



SIGN UP TO OUR NEWSLETTER  
**TO RECEIVE 10% OFF**



VICTOR VOITKO

# SNOWSTORMING FAN

I HAVE PERFORMED SNOWSTORM FOR OVER 20 YEARS. IN THAT TIME I'VE TRIED ALMOST EVERY POSSIBLE VERSION FROM NOISY FANS TO EXPLODING GIMMICKS. THE ONE THING I'VE NEVER FOUND, UNTIL NOW, IS A FAN THAT ACTUALLY DOES ALL THE WORK.

VICTOR'S FAN IS MADE SPECIFICALLY FOR THIS VERSION AND HE HAS ADDED AN ELEMENT THAT REALLY TAKES ALL MOVES OUT OF THE PERFORMANCE. IN EVERY VERSION UP UNTIL NOW YOU HAVE TO SECRETLY HIDE A LOAD IN YOUR HAND AND DO A SWITCH. VICTOR HAS CREATED A FAN THAT ALLOWS BOTH HANDS TO BE COMPLETELY FREE OF ANY SNOW LOAD. THIS AMAZING FAN TRULY IS THE ULTIMATE PACK SMALL PLAY BIG ILLUSION.

YOU ALSO RECEIVE AN INCREDIBLE DEVICE THAT WILL HELP YOU PRODUCE THE FAN INSTANTLY ANYTIME DURING YOUR ROUTINE. EACH UNIT IS MADE OF THE HIGHEST QUALITY.

The best trick for Christmas and New Years show!

This classic of magic has been brought to new heights with the incredible features of the snowstorming fan.

2 killer effects in a row! First a BIG fan appears... Second confetti snowstorm appears out of nowhere!!!

Comes complete with everything you need: Beautiful, sturdy fan, Special holder to make the fan appear, Extremely detailed video-instructions with performance and handling tips.

Please note these revolutionary points:  
No extra confetti load from your hands, everything is self contained: just make the fan appear and everything flows until the climax.

Now the fan has become lighter than before. The fan holder is now more convenient. Also, a new effect has been added:  
You take three napkins, squeeze them, then fan appears and your napkins turn into multicolored confetti. The beginning of confetti appears of one color, then of another color, in the final of the third. You can use two napkins red and green for Christmas shows!

Appearing SnowStorming Fan V2 included:  
1.Special hand-made strong fan with special



- gimmick for snowstorming.
- 2.Gimmick for appearance of SnowStorming Fan.
- 3.Packs of confetti - both white and coloured.
- 4.Online teaching.

You can choose colour of a fan: silver, gold or red.

**MY THOUGHTS:**

You receive an extremely well made fan that is unlike any other I have seen. Because of the material it is made from and the design you will be able to send the snow very high in the air. The great thing about this fan is that the load is actually built in to the fan, so once you start waving it the snow will appear instantly. You no longer have to conceal anything in your hand.

There is also a special harness that is supplied which allows you to instantly produce the fan from you finger tips. The fan can be in place during your entire act and when needed you produce it. Victor has various versions on the market including one where the fan will vanish.

You are also supplied with a large bag of confetti which you can also make yourself at home when you run out.

“

**SNOWSTORM JUST GOT A WHOLE LOT EASIER TO PERFORM AND TRANSPORT" - ROMHANY**



No more need to purchase expensive snow storm loads. As with everything Victor produces this is extremely high quality. over the past 20 years I've purchased every type of fan you can imagine, and without a doubt this is the very best. You can get A LOT of confetti in the special gimmick fan and because of the method you can also do a novel presentation where you have different colored flakes.

AVAILABLE from:  
<http://www.magic-voitko.com>  
 PRICE: € 110.00





# BICYCLE GOLD SEAL



CONSISTENT  
QUALITY

BETTER HANDLING

LONGER  
LASTING  
DECKS

## 808 Rider Backs

Improve your magic  
with cards that feel  
better and shuffle  
flawlessly:

*"Richard Turner has  
finally created what I  
feel is the best quality  
Bicycle playing cards  
I've had in my hands."*  
-**Bill Malone**

*"The Gold Seal  
Bicycles are great!"*  
-**Lennart Green**

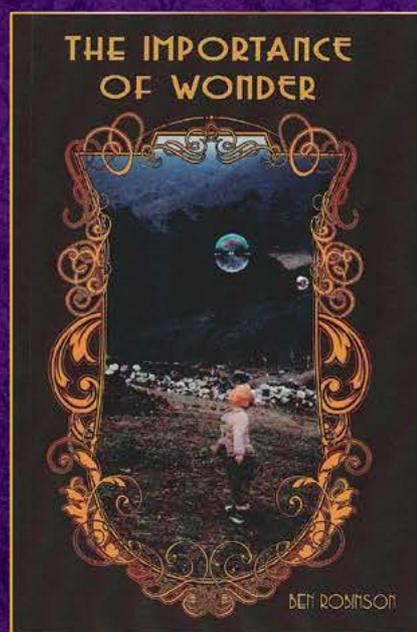
*"I made the Gold Seal  
Bicycles for the  
professional -they are  
the Gold Standard in  
playing cards!"*  
-**Richard Turner**  
"The Chest"



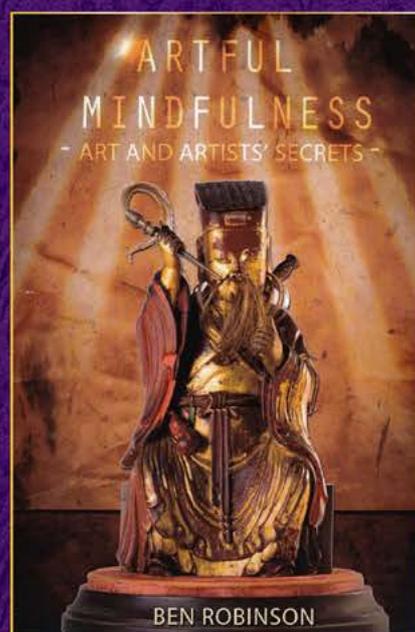
Turner Traditionally Cut™ using BEE® Stock Paper.

Ben Robinson's  
W·A·M TRILOGY

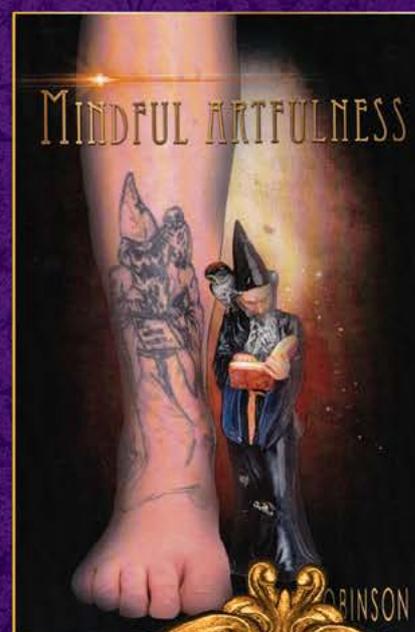
Wonder



Artfulness



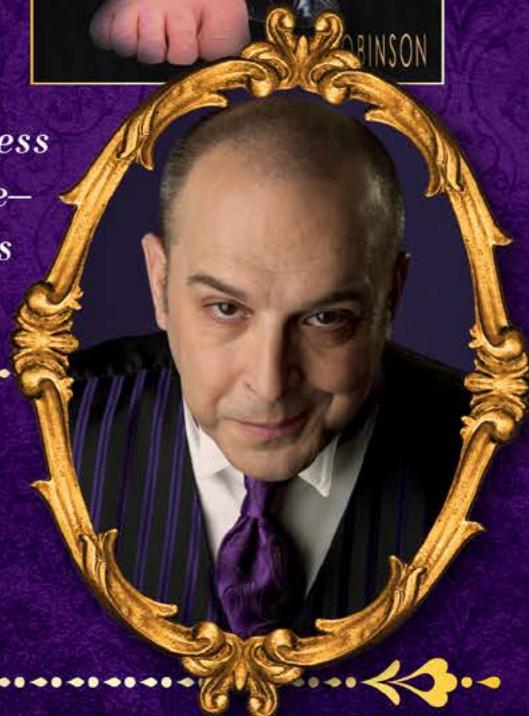
Mindfulness



*“Ben Robinson’s WAM Trilogy (Wonder, Artfulness and Mindfulness) is a very exciting time capsule—positive, darkly sweet, and well-researched arts literature.” ~H. Freytag, VANISH*

Get all 3 - The WAM Trilogy!

Available on Amazon and Fine  
Magic Stores Everywhere



**3 Different Thicknesses**



**4 Different Colors**



**2 Different Sizes**



**24 Different Possibilities**

# CLOSE UP MATS

by Murphy's Magic



**RP MAGIC**  
[www.rpmagicshop.com](http://www.rpmagicshop.com)

**PEGANI**  
[www.pegani.dk](http://www.pegani.dk)

**HOCUS-POCUS**  
[www.hocus-pocus.com](http://www.hocus-pocus.com)

**MJM MAGIC**  
[www.mjmmagic.com](http://www.mjmmagic.com)

**MAGIC  
WAREHOUSE**  
[www.themagicwarehouse.com](http://www.themagicwarehouse.com)



# MAGIC CLUBS

## THE RESPONSE CONTINUES ...

Words: PAUL ROMHANY

**THE RESPONSE** continues to come in from my original article which appeared in Edition 43 of VANISH. This month Australian magician Tim Ellis responds with what I think is the way clubs should be heading. Tim pretty much nails it in this response.

From the emails I've received it is obvious that something needs to be done if they are to continue. As I've said in the past, these were established over 100 years ago as 'get together's' and not much has changed in the way they are run. It is often hard to make changes or have members agree on changes but if nothing is done and they don't merge in to the current trends they will soon completely fade away. It's no longer about getting young people in to clubs but rather how to really think outside the box and offer more than what they are currently doing.

### BY TIM ELLIS

Has Paul Romhany offended many people by shedding a light on the worldwide problem of disappearing magic clubs? I don't think so. Most magicians are aware that many clubs are struggling to try to keep relevant to the needs of their members.

After lecturing extensively at magic clubs throughout the USA, the UK, Europe, Asia and Australasia I have come across four basic types of Magic Clubs.

#### SOCIAL MAGIC CLUBS

Paul described these quite precisely. These clubs give people, usually men, the chance to get out for a night of entertainment. They



*Here in Australia we have a good mix of all four types of magic clubs. The one that I am involved with is a community based club.*

Here in Australia we have a good mix of all four types of magic clubs. The one that I am involved with is a community based magic club called 'The Australian Institute of Magic'.

In addition to running monthly meetings we have staged fundraising shows, we run a Junior Magicians program, we present lectures, we go out of our way to promote all magic events through our website, and we produce the annual *Melbourne Magic Festival*.

What we discovered, after literally years of trial and error, is that if you create a magic club that doesn't do things the members want to do... they won't turn up. There are so many other ways to spend an evening that your club needs to offer something absolutely unmissable that your members truly value.

Magicians love to perform. They want to get up in front of an audience and see if their act is really as good as they hope it is. They have no interest in performing in front of an audience of random "magicians". Sure, some will offer good feedback, some will just be polite, some will treat the performance as a lecture and simply steal their act, and others will see them as competition and go out of their way to make themselves look big by putting them down.

By giving magicians somewhere to try out their new material in front of a real audience, we found more and more people were wanting to get involved in any way they could.

However, finding a place to stage a monthly, or even weekly, show like this can be extremely challenging.

catch up with their friends, have a drink or two, and watch as a couple of members or a guest lecturer entertain them.

The people who attend these magic clubs, though they may describe themselves as 'magicians', are more accurately termed 'magic fans'.

In Japan, many hobbyist magicians wouldn't dare call themselves 'magicians' until they attain a certain standard. In fact one Japanese convention I lectured at was called the 'Magic Fan Gathering'.

#### **POLITICAL MAGIC CLUBS**

These are the sort of clubs headed by one or more persons who REALLY want to be the President of a club. Any club. They love the formality of the business meetings as the Secretary reads the minutes and Treasurer gives his report. They like the power of being able to decide who can and cannot join, and the ability to make non-members wait outside until the members have finished voting on a new by-law.

#### **YOUTH ORIENTED MAGIC CLUBS**

These often spring up after a few very keen young magicians attend a Social or Political Magic Club and realise it's not for them. Often the club is based at a University, as that's where the members are study-



ing, and they usually flourish with great enthusiasm until the founders graduate and move on.

#### **COMMUNITY BASED MAGIC CLUBS**

These are clubs that are created specifically to benefit the entire magic community. They usually extend past the usual monthly meetings and produce shows, run classes for junior magicians, produce conventions, bring in guest lecturers... and EVERYONE is welcome.

These are clubs that have realised that their members want to PERFORM - not just to other magicians, but to the general public - and they have created opportunities for them to do so.



We began with a great partnership with a pub. They gave us free use of their function room in exchange for our magicians entertaining their patrons downstairs before our club meeting.

Magicians loved the opportunity to perform strolling magic to the patrons while their trusted colleagues could look on and give advice. But not everyone was interested in performing close up magic and after a few months we found we were relying on the same handful of performers.

Eventually, we did what is now to me strikingly obvious and we partnered with the Arts Centre Melbourne. This prestigious venue has been home to all performing art forms... except magic.

Our monthly meetings are now called 'Magicians at Work' and each month we alternate between a session, where magicians work with each other in a "closed shop" to brainstorm new ideas and create fresh works which are then performed in a free show open to the public the next month.

At the show, we often have a dozen differ-

ent performers doing no more than five minutes each and we invite theatre professionals to watch the show and give notes. Not only do the acts get this extremely valuable feedback from an outside eye, but we also give the audience blank cards to give their (anonymous) comments on each of the acts if they should choose to do so.

We give our members preference in taking part in these sessions and shows, but we also open it up to all magicians, regardless of affiliation. Because of our partnership with the high profile Arts Centre Melbourne, many 'magic fans' who otherwise would never have heard of such a thing are joining in and becoming members of our community. We have discovered actors, television presenters, corporate speakers... none of whom would dare call themselves "magicians" but most of whom already are great performers and have more magic skills than some of our established members.

This 'Magicians at Work' format will not suit every Magic Club. Your members needs may vary. But the idea of partnering with a performing arts organisation is, in my mind, essential.

For so long magicians have cried that we

are not accepted as a 'Performing Art'... but do we work with theatre groups, choreographers, dramaturgs, composers, choreographers...? No. We usually try to do that all ourselves and essentially isolate ourselves from the rest of the performing arts community.

Your city WILL have a performing arts college, or at least a number of amateur theatre companies, with their own venues. If you approach these groups and ask about using their space once a month in exchange for letting any of their members who are interested in learning magic participate, you will see your club evolve beyond your wildest imagination. Creative ideas will be exchanged on both sides and everyone will benefit.



WACKY ZACK'S  
**MAGIC**  
MAGIC & ENTERTAINMENT  
WACKYZACKSMAGIC.COM

CHECK OUR STORY  
LAST MONTH IN  
VANISH LINK  
PAGE 116

MAGIC NEEDS  
TO BE RECOGNIZED  
AS AN ART

PIFF THE MAGIC  
DRAGON ALMOST  
LOSSES  
MR. PIFFLES AT  
WACKY ZACK'S  
MAGIC

FREE GIFT  
CLICK HERE

NEW SHOP  
BUILD OUT



Sign up for our newsletter at  
[www.wackyzacksmagic.com](http://www.wackyzacksmagic.com)

602-548-8667  
4326 W. Bell Road Glendale A 83208

We bring you the top magicians and creators  
from all over the world to talk magic, teach and entertain.

the

# AT THE TABLE

## EXPERIENCE

2 Lectures per month on download for only **\$9.95**.

Single DVD's for **\$9.95** each.

6 lecture DVD sets for **\$39.95** each.

<i>Michael Ammar</i>	<i>Nicholas Einhorn</i>	<i>Steven Himmel</i>	<i>The Other Brothers</i>	<i>Marc Spelmann</i>
<i>Daniel Garcia</i>	<i>Xavior Spade</i>	<i>Peter Turner</i>	<i>Calen Morelli</i>	<i>Dave Loosley</i>
<i>Alex Pandrea</i>	<i>Jeff Prace</i>	<i>Casshan Wallace</i>	<i>Jason Ladanye</i>	<i>Chris Congreave</i>
<i>Jon Armstrong</i>	<i>Bizzaro</i>	<i>Steven Brundage</i>	<i>Andi Gladwin</i>	<i>Paul Brook</i>
<i>Chris Hannibal</i>	<i>Jack Carpenter</i>	<i>Titans</i>	<i>Joshua Jay</i>	<i>Steve Dela</i>
<i>Rick Merrill</i>	<i>Bobby Maverick</i>	<i>Peter Eggink</i>	<i>Rafael Benatar</i>	<i>Gary Jones</i>
<i>John Gustafarro</i>	<i>Rich Ferguson</i>	<i>Bobby Motta</i>	<i>Dani DaOrtiz</i>	<i>Ben Williams</i>
<i>Karl Hein</i>	<i>Chris Mayhew</i>	<i>Kozmo</i>	<i>Menny Lindenfeld</i>	<i>Etienne Pradier</i>
<i>Kostya Kimlat</i>	<i>Paul Gertner</i>	<i>Martin Lewis</i>	<i>Cameron Francis</i>	<i>Chris Webb</i>
<i>Shin Lim</i>	<i>Francis Menotti</i>	<i>Anton James</i>	<i>Danny Archer</i>	<i>Ben Cardall</i>
<i>Greg Wilson</i>	<i>Matthew Wright</i>	<i>Marcelo Insula</i>	<i>João Miranda</i>	<i>Craig Petty</i>
<i>Darwin Ortiz</i>	<i>Jeff McBride</i>	<i>Woody Aragon</i>	<i>Luke Dancy</i>	<i>John Carey</i>
<i>Dan Hauss</i>	<i>Ekaterina</i>	<i>Rocco</i>	<i>Patrick Kun</i>	<i>Alan Rorrison</i>
<i>Doc Dixon</i>	<i>Nathan Kranzo</i>	<i>Eric Jones</i>	<i>Michael Rubenstein</i>	<i>Chris Wood</i>
<i>Mark Elsdon</i>	<i>Paul Draper</i>	<i>Mark Calabrese</i>	<i>Cody Nottingham</i>	<i>Jonathan Friedman</i>
<i>John Archer</i>	<i>Justin Miller</i>	<i>Chris Randall</i>	<i>Paul Gordon</i>	<i>Marc Lavelle</i>
<i>Caleb Whiles</i>	<i>Jason England</i>	<i>Christian Engblom</i>	<i>Christopher Taylor</i>	<i>Losander</i>
<i>Gazzo</i>	<i>Garrett Thomas</i>	<i>Tom Elderfield</i>	<i>Paul Romhany</i>	<i>Michael Lair</i>

Download & DVDs available at these fine retailers:

**Hocus Pocus**

[www.hocus-pocus.com](http://www.hocus-pocus.com)

**Wacky Zack's Magic**

[www.wackyzacksmagic.com](http://www.wackyzacksmagic.com)

**Magic Warehouse**

[www.themagicwarehouse.com](http://www.themagicwarehouse.com)

**Fantasma Magic**

[www.fantasmamagic.com](http://www.fantasmamagic.com)

**MJM Magic**

[www.mjmmagic.com](http://www.mjmmagic.com)



*Paul Harris*

PRESENTS

A U T H E N T I C ★ A S T O N I S H M E N T S



# CLUB Corner

ALEX ZANDER



Alex Zander is a full-time magician based in Vancouver, BC. He currently serves as the world's youngest International Vice President of the International Brotherhood of Magicians at only 25 years old. He is a member of both the Vancouver Magic Circle, Ring #92 (I.B.M) and Assembly #95 (S.A.M.).

I would like to start off this month's discussion by thanking those who answered the short 4-question survey from last month's column exploring the challenges facing your magic clubs at the Private, Local and Organization levels. Responses came in from around the world, though repeating location-specific answers suggests a majority of respondents in the same geographic area. While such experiences are not applicable unilaterally, they do offer insight into opportunities for growth and actionable steps for success going forward. Let us start by examining your responses to last month's survey:

## Q1 Which type of club did you join first?

By a significant margin, most respondents' first magic club membership was through a Local I.B.M. Ring (36%) or a Local Unaffiliated (32%). Most of the local-unaffiliated groups mentioned are uk-based private clubs, or curiously The British Ring which is in fact I.B.M. Ring #25. Private unaffiliated clubs and Local S.A.M. Assemblies followed with 14% of respondents, and finally only 2% for those who first joined an Organizational Club (I.B.M./S.A.M.) without local membership.

## Q2 I.B.M., S.A.M., both or neither?

Unsurprisingly, most respondents retain annual I.B.M. Membership exclusively (36%), followed by those who are neither I.B.M. nor S.A.M. Affiliated (33%), both (20%) and S.A.M. exclusively (11%)

## Q3 : Why or why not?

Now we're getting to the good stuff. When separating responses by those who chose to affiliate (67% responded I.B.M., S.A.M, or both) and those who do not ('32% responded "neither") key recurring themes emerged.

Affiliated respondents reported benefits including: the ability to network, learn, and fail among fellow enthusiasts and industry professionals alike, take advantage of promotional opportunities, financial support and continuing education events including lectures and conventions, or joining merely for the value of their performers insurance or monthly publications (I.B.M. - "The Linking Ring", S.A.M. - M.U.M. Magazine) which provide hard copy, digital and searchable archival access to a lifetime of instructional

effects and theory spanning decades.

Non-affiliated respondents reported primary reasons for not joining as the lack of a nearby local-affiliated club, overly-dominating club officers, or were already a private club member which met their educational/networking desires.

## Q4 : What is one problem your club is facing?

Respondents overwhelmingly reported their predominant challenge as declining membership and the inability to recruit youth or encourage members to help out (62%), a lack of quality lectures/events (or the financial ability to produce them) and overly-dominating club officers

This tells us about the state of magic club engagement and participation among survey respondents. My hope is to offer a few key steps toward each goal or challenge that you can take to your local club this month and start a discussion of your own about how to revitalize your club and/or achieve financial stability.

Lets start off with the big one: Declining membership. Membership rates in

social clubs, service clubs, fraternities, & professional organizations have fallen steadily across industry in recent decades. This trend is not unique to magic organizations and to treat it as such does a disservice to the academic research being done on this topic. Magic is a specialized niche which inherently provides only a small pool of potential members for a newly established local club to rely upon. Consider for moment that the reason declining membership threatens local clubs is not because a small club is inherently unsustainable. Rather, declining membership only threatens the club that relies on its members as the primary income generator. Re-read that. This is particularly problematic in that most local magic clubs overwhelmingly derive their primary income via annual dues exclusively and must offset special event expenses like lectures with their own member attendance which could be entirely insufficient to cover costs. At this fundamental crossroads, club officers often opt for financial conservatism and reduce member services and costs to avoid an unsustainable dues increase. Although well-intentioned, this "cost savings" can result in further member disengagement and decline contributing to a vicious cycle.

We are approaching the true secret of revitalizing your magic club and will continue our discussion next month adding in the complications of youth recruitment, membership engagement, and political disagreement. It sounds like a lot, but you will be amazed with how interrelated these issues are and how you can navigate them within your group too.

But, its survey time! Lets talk about how your club supports itself, and who supports your club. Please fill out this month's short 4-question survey at:

<https://www.surveymonkey.com/r/GJFNXQV>

I will share our average response results in next month's column.



Magicians get together to enjoy the social aspect



Power up your  
online sales.



**QUALITY**  
MAGIC SITES

Watch our two minute video and learn how we can transform your online magic business from a stress producer to a wealth creator.

Visit [www.qualitymagicsites.com](http://www.qualitymagicsites.com)

STEVEN

# SPINNERETS™

**X-TRA INVISIBLE**

SPIN WEBS ANYTIME, ANYWHERE.  
EVEN IN THE NUDE!!!!

PLUS BONUS DOWNLOAD THE FORCE  
CODE INSIDE! A \$25 DOLLAR VALUE FREE!  
REPEAT USE INSTRUCTIONS INCLUDED

QTY. **12**

NOT A FOOD PRODUCT  
DO NOT SWALLOW  
ADULT SUPERVISION REQUIRED

PATENT PENDING

WARNING  
CHOKING HAZARD  
SMALL PARTS  
NOT FOR CHILDREN  
UNDER 8 YEARS

"I'VE ONLY HAD THESE FOR A SHORT TIME BUT I ASSURE YOU THEY ABSOLUTELY LIVE UP TO EVERY CLAIM STEVEN HAS MADE."  
-ANDRE HAGEN- MAGICIAN & EDITOR FOR *-THE ART OF ASTONISHMENT-*

"USE THEM. YOU WILL. IT'S ALL VERY WELL PRODUCED AND PACKAGED"  
-DAVID REGAL- MAGICIAN AND CREATOR OF *-THE CLARITY BOX-*

"I DEFINITELY THINK THIS IS A LEAP FOR ALL THREAD WORKERS."  
-MARIANO GONI- CREATOR OF *-HAUNTED REVOLUTION- & -DEFIANCE-*

"IF YOU LIKE THREAD WORK THEN DEFINITELY GET THIS. YOU WILL BE HAPPY WITH YOUR PURCHASE."  
-PAUL ROMHANY- GOLD MEDAL MAGIC CHAMPION, EDITOR & CREATOR OF *-VANISH MAGAZINE-*

NEW

STEVEN

# Pen-nomenon

DISCOVER THE POWER OF SPIRIT WRITING

"THIS IS A VERY MAGICAL AND SPOOKY VISUAL EFFECT THAT WOULD CERTAINLY SUPRISE AND FOOL YOUR AUDIENCES."  
-EUGENE BURGER- LEADING AUTHORITY ON SPIRIT MAGIC

"PROPERLY PERFORMED, THE SIGHT OF THE MYSTERIOUS MOVING PEN GIVES AN EERIE SENSATION TO THE AUDIENCE."  
-JOHN TEO- IBM PRESIDENT, SINGAPORE

"THIS DVD IS PACKED WITH MANY DIFFERENT WAYS TO HOOK UP AND TWO DIFFERENT WAYS TO GET THE MESSAGE. YOU DON'T EVEN NEED A FORCE FOR ONE OF THEM. ALL IN ALL A VERY SOLID TRICK. I LIKE THIS."  
-JAMES LINN- MAGICIAN

STEVEN™

# THE FORCE

LET THE FORCE DWELL WITHIN YOU!

STEVEN

# CLEANEST COIN BEND 2.0



"WTF!!!!!!?"

-XEON STEEL- CREATOR OF *FIVE & BASH*

"THE CLEANEST BENDING MIND BENDER I HAVE SEEN. GREAT FOR CLOSE-UP MAGIC IN THE STREETS, RESTAURANTS, ANYWHERE. DON'T MISS OUT ON STEVEN X *CLEANEST COIN BEND*"

-BOB JONES- MAGICIAN

"THE BEND IS OVER SO FAST IT WILL BEND THEIR MINDS, LEAVING YOU OPEN FOR AMAZING PRESENTATIONS."

-MICHAEL NIGHT- MAGICIAN & HYPNOTIST

# Magic Tables

*and much more!*



*New and improved!*  
**Joe Lefler  
Pro Suitcase Tables**



MULTIPLE SIZES AND COLORS  
CUSTOMIZE WITH OVER A DOZEN OPTIONS

**HAVE AN IDEA? WE CUSTOMIZE!**



*Now in new sizes!*  
**Hank Moorehouse  
Cube Tables and Bases**



**Professional Rabbit  
and Dove Carriers**



**Side Tables  
and Accessories**

**SHOWTIME**  
MAGIC PRODUCTS

See many more great tables at  
**SHOWTIMEMAGIC.COM**

 Visit our Facebook page for hundreds of project photos  
[FB.COM/SHOWTIMEMAGICPRODUCTS](https://www.facebook.com/showtimemagicproducts)

**WE SHIP WORLDWIDE AT VERY REASONABLE RATES**



JAPAN'S LARGEST WORLDWIDE DISTRIBUTING MAGIC SHOP

# KING OF MAGIC

<http://www.kingofmagic.net>



Ultimate Handy Sound



Wonder Board



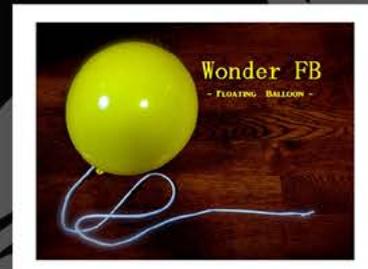
Wonder Donut



Wonder Orchestra



Wonder SiB



Wonder FB



Wonder ATR



Wonder Sealer



Card Through Meshbag



Maric Cup



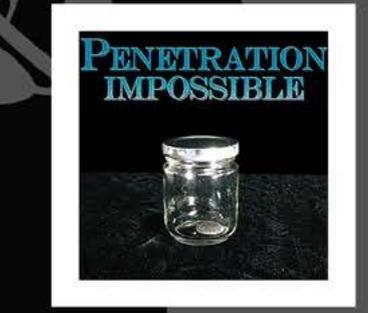
Maric Pulltop



Maric Glass



Hole



Penetration Impossible



Magician's Buddy



Air Dancing

(Click on image for more details)

King of Magic is distributing magic items worldwide from Japan.

We are on the top of the list for distributing our own original products in Japan.

We have our own producing factory. King of Magic will continue creating and distributing new magic.

If you have any questions please contact us at:

[shawn@kingofmagic.net](mailto:shawn@kingofmagic.net) (Native English Speaker)

DEALER INFO



We have the  
**LARGEST SELECTION**  
of magic poster images to  
choose from...



Our magic poster reproductions  
are the best on the market.  
Check our website for a complete listing.

Nielsen Magic ☒ P.O. Box 34300 ☒ Las Vegas, NV 89133  
Tel./Fax: 702-656-7674 ☒ E-mail: mail@nnmagic.com

Manufacturers of the exclusive line of Nielsen Magic™ props. ♦ The Number One Source for Original Magic Posters on the Internet.

[www.nnmagic.com](http://www.nnmagic.com)

# PUPPETS ANIMATRONICS MAGIC

TM



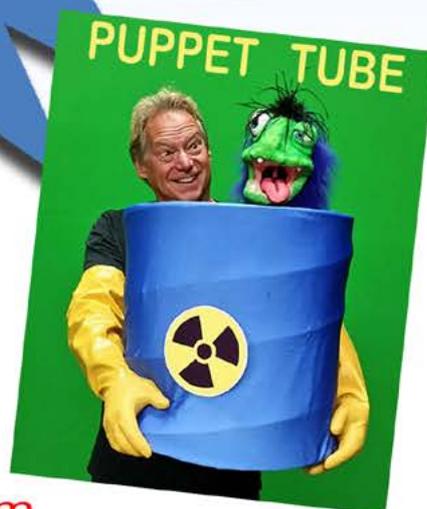
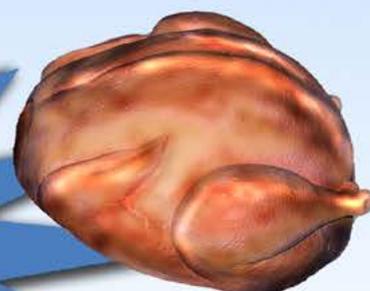
**PROGRAMMED STAGE CHARACTER**  
*A totally new concept for Magicians!*

Imagine having this fully animated Toucan or Chimp in your show! He can even introduce you! As you perform he watches you! He's amazed at your tricks! He laughs at your jokes! He sings crazy songs! This Hands-Free Puppet is controlled by a tiny remote hidden in your hand!

Each interactive routine includes the Voice of the funny Toucan, It's synched movements, music and sound effects! It's totally customizable - you can program your own!

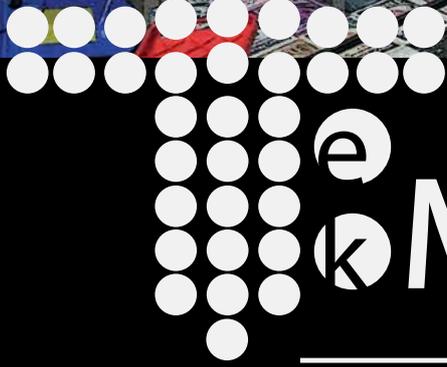
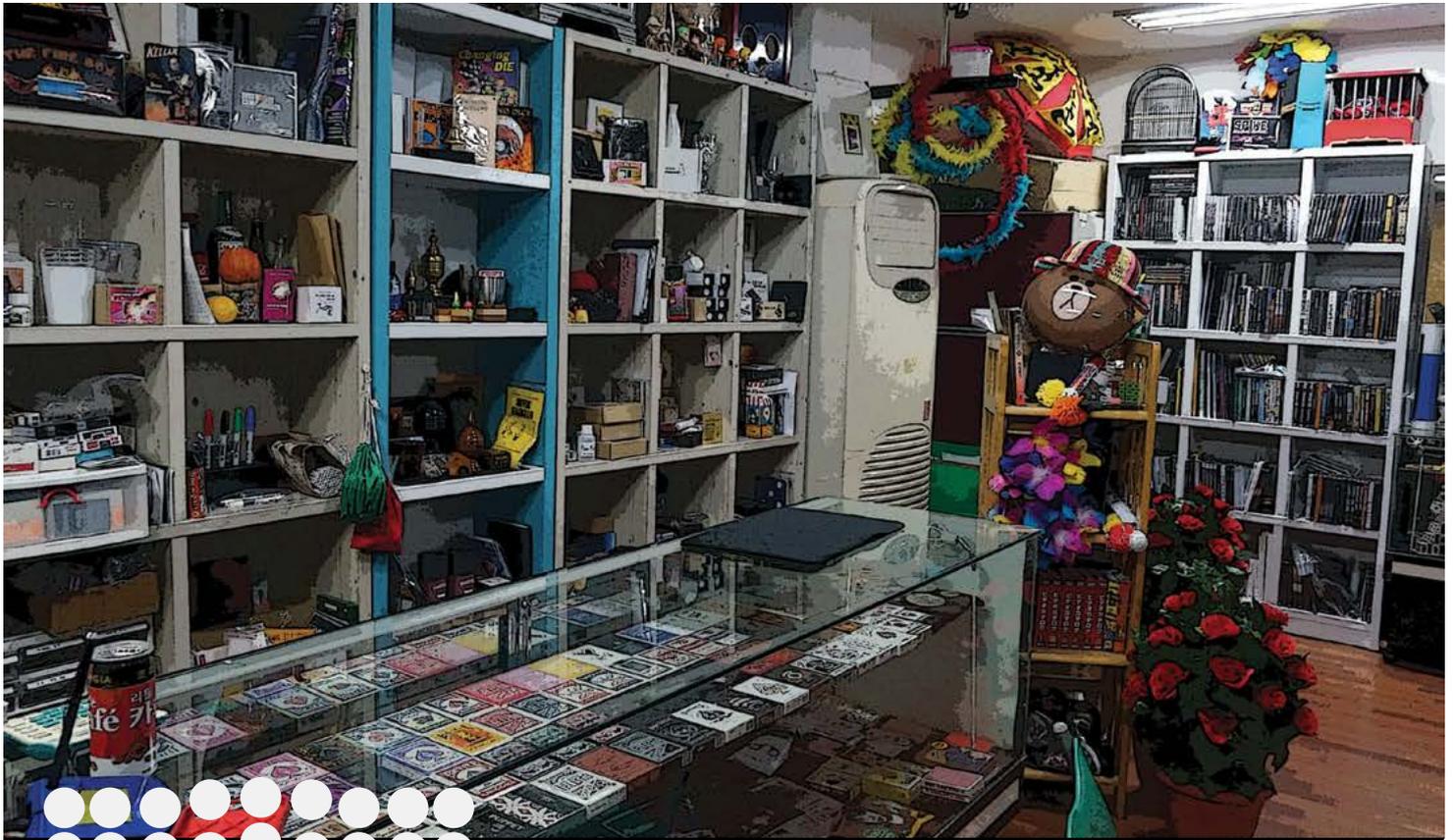


**WWW.AXTELL.COM**



**AXTELL EXPRESSIONS**  
2889 Bunsen Ave - H  
Ventura, CA 93003 (USA)

**(805) 642-7282 - order @ axtell.com**



**BIGGEST MAGIC SHOP IN KOREA**

**TEK MAGIC**  
www.TekMagic.co.kr

WITH ORIGINAL  
KOREAN PRODUCTS



**BEST IN KOREA DEALERS**

CONTACT US AT  
+82 2 336 1548  
+82 10 5027 3231

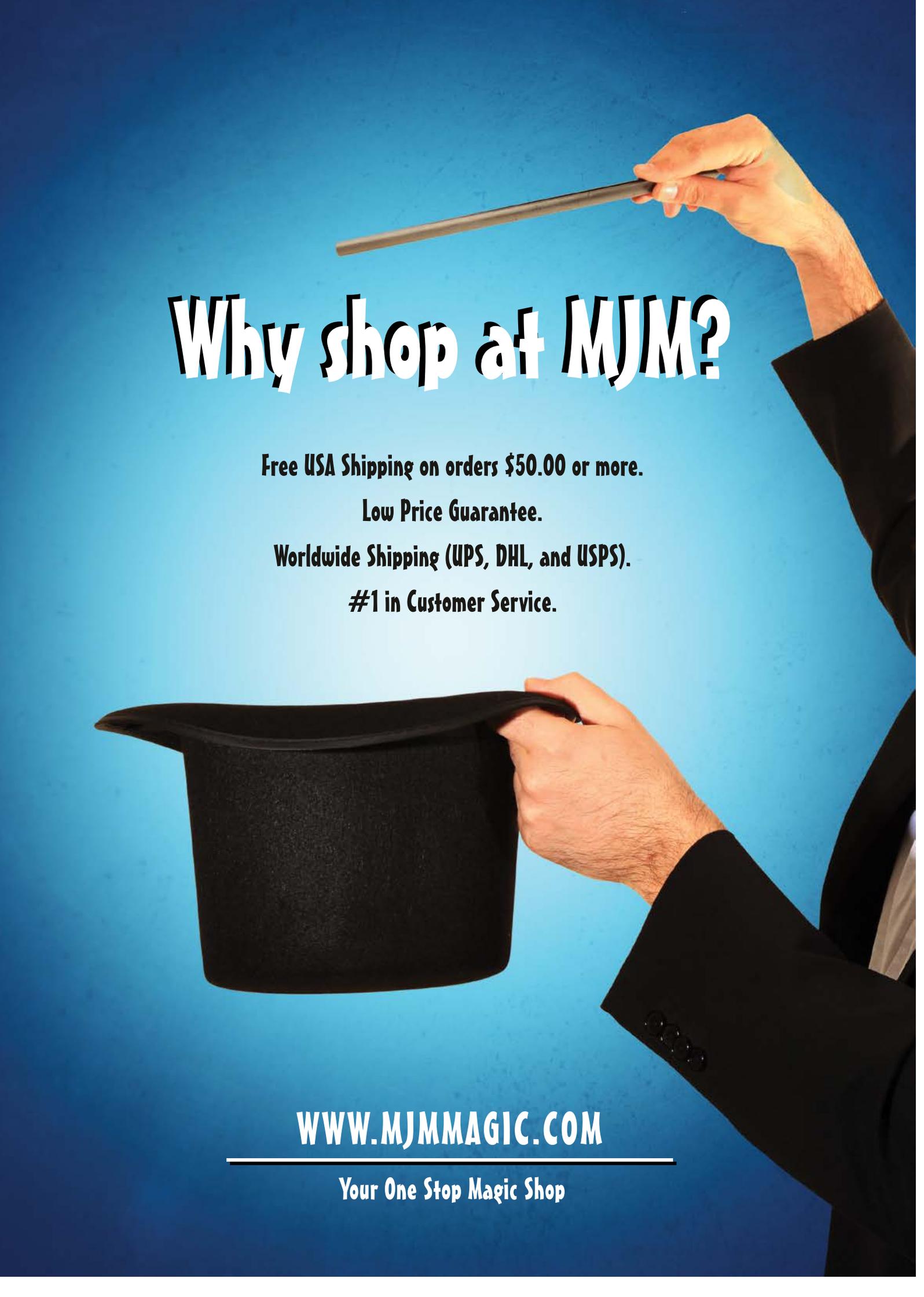
YONGHO BUILDING #102  
93 WORLDCUP BUKRO 2GIL  
MAPOGU SEOUL S.KOREA



**You Tube TEK MAGIC CHANNEL**  
**WWW.TEKMAGIC.CO.KR**



**Incheon Airport Line to Hongik Univ. Exit 3**

A hand holding a wand and another hand holding a top hat against a blue background.

# Why shop at MJM?

**Free USA Shipping on orders \$50.00 or more.**

**Low Price Guarantee.**

**Worldwide Shipping (UPS, DHL, and USPS).**

**#1 in Customer Service.**

**[WWW.MJMMAGIC.COM](http://WWW.MJMMAGIC.COM)**

---

**Your One Stop Magic Shop**

# LOUIE FOXX

# LOUIE'S LITTLE DICE BOX



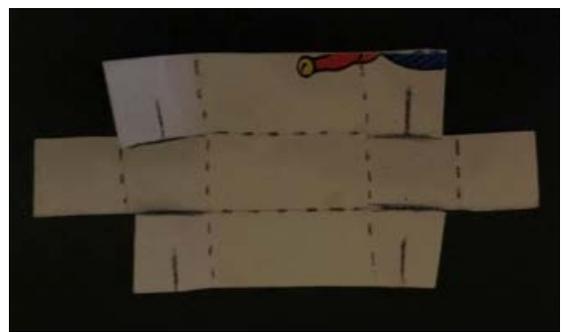
**A SUPER FUN ROUTINE WITH A LITTLE BIT OF HISTORY - WELL KIND OF!**

**EFFECT:** You show a little cardboard box with a die in it. The box is just large enough to hold two dice side by side. You pretend to make the dice disappear ala the classic die box routine. For the finale you open the box and the dice has totally disappeared and you can take apart the cardboard box and flatten it!

You can view a video demo of the trick here: <http://www.LouieFoxx.com/diebox>

**Props:** For this trick you will need:

- Die with a steel rod in it. These are easy to make, simply drill a hole in one of the spots on the die and put a piece of steel rod into it then glue it shut and repaint the hole to look like the spot you drilled out.
- Matching die if you want to make the dice reappear somewhere else (optional).
- Magnet that you can put in a thumb tip or as I did initially I simply put it under a Band-Aid.
- Cardboard box. I made by cardboard box out of a jumbo playing card. The dimensions will vary depending on the size of the dice you are using, so I haven't listed any lengths. In the picture the dashed lines are where you fold, and solid lines are cuts. Assemble it so that it looks like the box at the beginning of the video.



**ROUTINE:** The magnet starts on your right thumb and the dice with the steel rod starts inside the box.

Open both doors to the box to show the dice, then close the doors.

*"The first trick my grandpa ever showed me. It uses his lucky dice and a little box. We cover it up."*

Tip the box so the dice slides to the left side.

*"What happens is when we open the door and the dice would be gone."*

Open the door on the right side to show no dice.

*"And then he'd wiggle his finger and the dice would reappear like that."*

Tip the box so the dice slides back to the right side to show it has reappeared.

*"Now I was five years old when I first saw it and it wasn't very amazing."*

*"Here we'll do it again."*

Stick your thumb with the magnet to the top of the right side of the box to keep the die from sliding and tilt the left side down.

*"The dice disappears."*

As you open the door on the right side you will use the magnet to steal it out of the box. This happens at about the 20 second mark of the video.

*"I know it's amazing."*

Ditch the die in your pocket.

"Then what he'd do is show me it's not hiding on the other side like that either. I'd say, "wait grandpa, open the other side." He would open that way."

As the saw the following line, unfold the box so it's a flat piece of cardboard.

"Then he'd open it all the way like that and I'd have no idea how he did the trick."

**NOTE:** I am aware that the singular of "dice" is "die", however "dice" is an acceptable singular form. One of my pet peeves of the die box is when magicians give an English lesson to their audience about "die" being the singular version. Because of this I use "Dice" in the script.

This routine is another method for the Die Box Trick.

Be sure to LIKE my Facebook fan page at [www.facebook.com/LouieFoxxShow](http://www.facebook.com/LouieFoxxShow)



MAGIC NEW ZEALAND E-ZINE

FREE WEEKLY MAGIC E-ZINE

OVER 18,000 READERS

EDITOR@MAGICNEWZEALAND.COM

WWW.MAGICNEWZEALAND.COM



Evaporation is a brand new way to make liquid vanish! Here are five reasons why you need Evaporation:

# EVAPORATION

A TOTALLY NEW WAY  
TO VANISH LIQUID

[WWW.EVAPORATIONTRICK.COM](http://WWW.EVAPORATIONTRICK.COM)

- 1 Self contained, so when traveling you don't need 2 containers (one to carry the liquid and one for the trick)!
- 2 No refilling, the liquid never leaves the container when performing the trick!
- 3 Resets in less than 3 seconds!
- 4 Can handle bottle freely (unlike a milk pitcher, ghost glass, etc), you can even juggle it before the liquid vanishes!
- 5 Is physically smaller than a milk pitcher, but equally as visual!

Visit the world's most amazing magic website!

**ATTWOOD**  
**MAGIC**  
SUPPLIES

[www.attwoodmagic.com](http://www.attwoodmagic.com)

with more than

**13,000**

**magic products to choose from**  
**to make your your show great and your magic amazing**



# RINGS ~N~ THINGS

MAGIC MANUFACTURING

TM

[www.RNT2.com](http://www.RNT2.com)



# MARK JAM SETTLE

ONE MAN VAUDEVY  
VARIETY SHO

**JUST CRUISING**



A few years ago the birth of my son coincided with a total burn out in my mental state when it came to performing at sea. "

It's 1pm on January 1st 2018. I'm walking around a huge airport terminal in Zurich and it occurs to me I'm not entirely sure which country Zurich is actually in. The idea that you can be unsure as to which country you're in may seem ludicrous, but to me it's all too familiar.

It appears that I am once again a 'cruise ship magician'.

A few years ago the birth of my son coincided with a total burn out in my mental state when it came to performing at sea. I'd been away more than I'd been home for at least a couple of years and found that on consideration it was doing me no good. I was self sabotaging and acting out.

I decided to take a step back from cruising and without much fanfare, cruising took a step back from me. The law of attraction is a prominent one when it comes to gigs at sea and it seems that if you're not doing them a lot, you're not doing them at all.

Recently I'd been talking to my agent about going back. In the past I'd worked for cruise lines where I'd get on board for 2 to 3 weeks and perform only a couple of evenings. This means not much contact with family and very little actual performing. The one thing cruise ship performers don't do much of is perform. They should be called cruise ship 'waiting to performers'.

Suddenly my agent calls and says he's been speaking to the people at TUI (formerly Thomson) and that they'd be interested in having me on board. You only stay for seven days and you perform two nights in that single week. Already, that sounded like something I wanted to do.

It turned out the week they wanted was at Christmas, starting on December 24th and flying home New Years Eve. After some negotiation they agreed as a special one off that I could take my family on board with me. Then they told me it was to Barbados! My wife nearly exploded when I told her and we decided to keep it entirely secret from our son Joshua.

Finally the day came around and after a few deflected questions from Joshua about why we were getting him out of bed when it was still dark, we made our way to the airport. Once at the airport we told him that I was going away to work on a cruise ship for the week and that they'd both come to say goodbye to me. We showed him a video of the 'Marella Discovery' (the ship we were about to go on) and he said he really wished they could come too.

Then we told him they were.

After witnessing my second almost family member explosion we went through the usual procedures and were on the plane. The excitement was at fever pitch and my own personal tension matched. I was determined to



have a great time and for it to feel like a holiday to my family but, as any performer knows, there's something about a 'show day' that just feels different. Something in the pit of your stomach, a burning fire however small is still a fire and, although I kept it to myself, I knew that mine was lit.

At this point I should say that performing on a cruise ship isn't like any other gig. Ordinarily you turn up, do the show and go home. On a cruise you turn up, live with the audience for a few days, do the show to a room full of people who are thinking 'I'm sure that guy was on my flight' then afterwards you live with them for a few days more. In the days before the show you are entirely anonymous and free to pick your nose as much as you please. Afterwards you can't stand in the buffet line without someone saying 'oh, are you going to make that disappear?' and then laughing like it's the first time you heard it. Dutifully, you pretend it is.

Don't get me wrong. I don't mind that. Actually I like it. I've completely died on a cruise ship before. That was the week I realised the only thing worse than everybody talking to you, is nobody talking to you. The unsuccessful cruise performer is a ghost. A semi translucent figure who barely exists in the cold corridors between speedily eaten buffets and hiding in the cabin. I've been that guy, and I'm much happier the other way round.

Having people walk past you mumbling 'pick a card, any card' or telling you that their sisters uncle was a member of the Magic Circle is their way of saying they liked you. Starting a conversation with a stranger can be awkward to the unrehearsed and in the moment they're suddenly confronted with a person they



feel they know but does not know them has people clutching at unusual straws. As performers, we are rehearsed, it's our job to replace those straws with a handshake that makes them feel like you're glad that they said hello. Unless you're a moron or you've never had a bad show, you should be glad.

Cruising at Christmas in the Caribbean is surreal. You eat Christmas dinner outside in the blazing sunshine surrounded by palm trees. TUI really went out of their way to make it special for the guests. There was a visit from Santa himself in the atrium and the ship looked amazing.

**TUI really went out of their way to make it special for the guests. There was a visit from Santa himself in the atrium and the ship looked amazing.**

I watched the Queen's speech on a giant outdoor movie screen while sitting in a hot tub on the top deck drinking long island ice tea! Incredibly odd but equally amazing.

My highlight was the day spent in Aruba.

It's a beautiful beach town with amazing hotels and lots of casinos. A play pen for the rich and famous. The few hours we spent on the beach, paddling around in the crystal clear waters is a memory I hope I'll come back to forever. I've never seen my wife or son smile like they did that day. I asked Joshua if he was having a good time and he told me it was the best week of his life. In that moment, it was mine too.

The only thing that could even eclipse those few seconds was about 25 minutes after my show. I came back to my cabin to find Sarah and Joshua excitedly waiting for me. The show finished at 11.15pm so after packing up I made it to the cabin shortly after 11.30pm. Joshua was half asleep and as I lifted him up to the bunk bed he told me it was the best show I'd ever done.

Then as I kissed his cheek he said with eyes now closed 'I'm so proud of you daddy'. His last sentence before giving in to sleep.

Writing that down makes me cry now as it did then. The best kind of tears.

Having my show go well on board was a huge relief. The theatre was beautiful, and the audience expectation could only have been very high. I'd seen three shows in there prior to performing my own and they'd all been of the very best quality. PEEL, the company who take care of the entertainment are industry leaders for a very good reason. They cast insanely talented performers and then spend ten whole weeks teaching them incredibly well crafted shows. No expense is spared with costumes, sets or tech. It really is first class. Every night I sat watching those shows I felt my little internal fire growing larger. Every closing number followed by elongated applause felt like wood being thrown into the engine of a runaway train and by show night I was ready to explode. At this point I'd be the third member of my family to almost do so.

I'm not going to talk about my shows themselves really because I do that a lot in other blogs. Suffice to say they went well and that plenty of guests asked me if



I was about to make my turkey sandwich disappear. Food by the way, is another thing that TUI do really really well. I got on that ship as a passenger and left as cargo! (though I wasn't far off to begin with...)

Before closing I must thank Adam Brooks (cruise director) and his assistants Rebecca & Christina for everything they did for us that week. You guys were amazing and so very friendly. Adam is the best kind of

cruise director. Straight talking and very talented. His compliments and advice were taken with equal welcome.

Also to Melissa (stage manager), Leon (sound tech), Kieran (production manager and Blackpool native), Stephanie (Seattle's best lighting tech) and everyone else involved for helping my show along. I couldn't have done it without you.



Re-Inventing  
The Reel  
AGAIN.

**Available Now**

Distributed by Murphy's Magic Supplies.



Yigal Mesika

# TARANTULA II



# MAGIC REVIEWS

## PAUL ROMHANY & FRIENDS

Based upon top selling products from magic retailers and wholesalers, as well as consulting with over a dozen professional magicians, Paul Romhany reviews tricks, DVDs, books and Apps.

If you would like to have your product reviewed in Vanish, then post it to the Magic Review team.

With an audience of over 100,000 readers your product will reach a wider audience than any other trade magazine.

NOTE: We get sent A LOT of magic to review and ONLY CHOOSE the products we feel deserve the space. Not ALL products will make the review column.

### Vanish Magazine- Trick Review

PLEASE NOTE: We are based out of BC Canada. Contact us to get the shipping address.  
[editor@vanishmagazine.com](mailto:editor@vanishmagazine.com)

### TO ADVERTISE IN VANISH

To place an advert contact the editor for a list of price options. Look at the various advertising sizes in this issue and choose the one that best suits your needs.

For more information e-mail at:  
[editor@vanishmagazine.com](mailto:editor@vanishmagazine.com)

# 1 PUNCTURE 2.0 BY ALEX LINIAN



PRICE: \$29.95

AVAILABLE: All magic dealers

WHOLESALE: [www.murphymagic.com](http://www.murphymagic.com)

(REVIEW BY NICK LEWIN)

I am an absolute sucker for any fast visual piece of magic that looks like live action trick photography, come to think of it who isn't. This is the kind of magic that packs a powerful punch and really knocks out lay audiences. I was impressed by the video demo of "Puncture 2.0" and then even more impressed after I had taken the time to learn to perform it. The basic effect is simple: while in open view an un-gimmicked pen penetrates a borrowed coin. The coin may even be signed and everything may be examined. This is powerful and direct magic at it's finest.

When any item has the words "Paul Harris Presents" ahead of the title it catches my attention instantly. I have been a dedicated fan of Paul's work since I bought his book *SuperMagic* back in 1977. Paul has the gift of creating eye popping and innovative magic, he also has the ability of spotting great material created by similar minds. "Puncture 2.0" was inspired by Michael Ammar's "Trade Show Climax" with a tip of the hat to Jay Sankey's "Smashed," however, the effect, as presented here, is taken to a whole new level by Alex Linian.

Linian is a very talented young magician from Lima, Peru who is destined to shake up the magic world with his ideas, and the various progressions with his Puncture effect is a real step in that direction. With a minimum of practice any magician has a superb addition to his repertoire with this effect, and a big thank you to Paul and Alex is in order for making it available to the magic community.

The online video instructions are well filmed, easy to follow and explore many useful variations on the basic effect. A couple of hours in front of a mirror should allow any magician to learn this routine. As the instructions point out the technical skills required to present this effect are more about mastering a specific "knacky" move, than performing any tough sleight of hand ingredient. This routine is about subtlety and timing rather than any serious finger flicking.

The package as supplied includes a well-made gimmick, the necessary pen and the excellent online tutorial. At \$29.95 I think this routine is a bargain and I highly recommend it. I suspect that having mastered "Puncture 2.0" any performer will use it a lot. I know I will.

# 2 TIME OF DAY BY TED OUTERBRIDGE



PRICE: \$30.00

AVAILABLE: [www.outerbridgemagic.com](http://www.outerbridgemagic.com)

Time of Day is back in stock and it was one of the highlights of our recent European lecture tour. We are delighted with the new poker-size deck design printed on 310 gsm linen card stock. This is the ultimate magic trick for television and radio appearances as well as any close-up situation. It will blow people's minds anytime, anywhere! Resets in seconds. We have taken what many have called "the best card trick in the world" and reimagined it so you can predict the Time of Day.

A prediction contained in a jute cloth bag, is placed in the hands of a random spectator. The spectator names a time of day out loud such as "5:45". When the bag is opened, a deck of cards with specific times of day printed on them is revealed. One card is upside down and it is the time of day they named!

MY THOUGHTS:

My original review appeared in an early copy of *VANISH*, but this is the new updated version with professionally printed cards, and is still my favorite card trick. What makes this so different than the original is the cards feel much better and look so much better. This is a really great routine and is perfect for stand-up or any type of close-up gig. The fact it isn't really a card trick means you have lots of potential for great presentations. The cards themselves are from great card stock and the times on each card printed rather than hand written.

If you find yourself having to perform on radio then this is definitely something that would play well because you can have a person over the phone pick any of the times.

The reset is instant and you can do this in every type of walk-about situation and have a different outcome each time. It's sure-fire, 100% strong magic that really packs a punch.

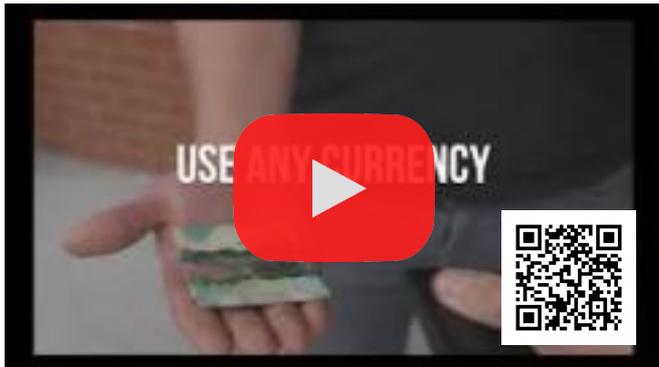
I love the premise of time as a story line. This offers so many opportunities for great presentations.

WHO: All levels of performers - self-working and easy to do

WHERE: strolling, close-up and parlor style performances



# 3 DOUBLE ASTONISHMENTS BY PAUL HARRIS



PRICE: \$29.95

AVAILABLE: All magic dealers

WHOLESALE: [www.murphysmagic.com](http://www.murphysmagic.com)

## FIRST HAND

Justin Miller/Paul Harris

You bring out your wallet and remove four single dollars, fold them in half, and place them onto ANYONE'S OPEN HAND. You can even wrap a rubber band around the four dollars to keep them secure. Your own hands are empty. Your wallet can be shown on both sides. The four dollars are in full view on her hand. But when you gently tap her handful of four dollars... they INSTANTLY CHANGE into FOUR HUNDREDS (Or tens or twenties). Your hands are STILL EMPTY... your wallet can still be shown on both sides... and she can IMMEDIATELY EXAMINE her four changed bills! You never have to touch the bills after they change.

The moment the change happens, the deed is done and there is nothing else to switch or steal! Change happens in full view on spectator's open hand.

Very, Very easy to do

No palming

You never have to touch the bills after they change

Changed bills can be immediately examined

Perform surrounded and in just about all conditions

Re-sets in seconds

Works with most foreign currency

Customize your gimmicks for any bills in two minutes

Plus Two Big Bonus Effects

BIG BONUS #1

Justin Miller's No Gimmicks Bill Change: The NO GIMMICKS, No Palming, Multiple Bill Change!

Just as flashy and easy as the other variations of the classic Pat Page effect: Four ones visually transform into four other bills at your fingertips. But the NO-GIMMICKS BILL CHANGE gives you the freedom to use whatever combination of NORMAL UNPREPARED BILLS you happen to have in your wallet! All the changed bills can be examined and used to pay for a purchase. You can even borrow the dollars from your SPECTATORS to make the change!

NO GIMMICKS! NO SPECIAL BILLS! EASY TO DO!

Just a five second get ready with your NORMAL BILLS!

## BIG BONUS #2

Justin Miller's Ka-Ching: Freedom to pay your tab by visually transforming your STARBUCKS GIFT CARD into FOUR BILLS!

Complete with special First Hand supplies and Jam-Packed instructional Download.

## RIZER

Eric Ross/B.Smith

A Perfect effect has finally found a beautiful method!!

You DRAW a rough image of a deck of cards on your naked arm. Nothing else is seen on your arm, except skin and ink.

Then, from out of the center of the hand-drawn deck, the inked outline of a single card visually rises out of the deck, along your skin, and then stops.

It's the spectator's card!!

She touches your arm, there's nothing there but skin and ink.

Nothing to hide, palm or steal. No plastic flaps, fake skin or extra pieces of anything.

Can be performed completely surrounded. Your arm, ink, and the rest of your body are 100% examinable.

From network magic consultants Eric Ross and B. Smith comes the perfect, beautiful thing.

This is Rizer

Easy to Perform

Can be performed 100% surrounded

Resets in 30 Seconds

Includes a cool keychain case to hold the secret stuff.

## MY THOUGHTS:

### FIRST HAND

This is an extremely clever idea that really works. I've been using this myself for some time and it just flies by the audience. I prefer to use it in this way - I take from my wallet some cut out pieces of magazine and place them on the spectator's hand. I tap it with my wallet and the paper has turned to money. It's extremely easy to do and the heat is off the wallet - they are just interested in looking at the money in their hand. What is really nice about the wallet is that you are supplied with the necessary 'something' that will help the method fly by the audience. I carry this with me at all times and get great reaction. There are a lot of changes out there of bills but for me this is the cleanest and certainly easiest. You will also learn a version that is easy to master using no gimmicks at all. There is a really great idea on the trailer where you place a gift card on the spectator's hand, you tap it and it instantly turns to cash. This is a great idea as well. What I like about this is that it is versatile, you aren't restricted to just changing dollar bills to \$100 bills, or even restricted to just paper money. I use this with plastic money here in Canada. There are some really clever subtleties such as having a rubber band around the paper and also around the money - it keeps everything together and helps with the overall method. You will need to supply your own wallet and it will take a small amount of time to make this up. Once it's made up it's ready

to go. The reset on this is great.

WHO - beginner to advanced

WHERE - perform it close-up and strolling - anytime, anywhere.

DYI - some DYI work needed. You are supplied with the material you need to make this up.

#### RIZER

This looks just as good in real life as it does on the trailer. It fooled me when I first saw it and is certainly a different approach to the rising card concept. Imagine performing Martin Lewis' Cardio-graphic on your arm - that's exactly the effect you get here. A nice point about this is that the spectator can see the card visually rise up from the drawing on your arm AND they can look at your arm and never discover the method. The only drawback is that you can really only perform this once then need to start again - but that again depends on your performance. I was wondering if this could actually be made up as a real tattoo - now THAT would be amazing. You could show a tattoo on your arm and rub and a playing card comes up from the one on your arm. I would imagine that would totally freak people out - and the reset would be really easy. You are supplied with the something special to do this routine, and enough to do it a long time - plus a great way to make this portable. I think if you want to really impress people this would be the one to do. This has an almost impromptu feel about it. All you need is your Sharpie and the something special and you are set. You will need to learn how to force a card if you can't already.

WHO - beginner to advanced

WHERE - street magic, strolling, close-up. Great from all sides

RESET- takes a bit of time but well worth it.



## 4 LOLLI HERO BY STEVE ROWE



PRICE: \$35.00

AVAILABLE: All magic dealers

WHOLESALE: [www.murphysmagic.com](http://www.murphysmagic.com)

Imagine being able to show a lollipop to a spectator before placing it in your mouth.

You ask the spectator to name their super hero.

Now, after chewing the lollipop, you reveal the super hero's head, sculpted by your own teeth from the lollipop!

Is this a skill?

Is it magic?

- It's both and more!

Super easy to perform

Instant reset

Repeatable

Show the lollipop up close first

Unique

Modern

Ideal closing effect

For close-up or parlour

Perfect for any occasion

Reputation maker

#### MY THOUGHTS

What a really refreshing piece of magic. You receive some very well made lollipops - your choice of super hero (I have Superman and Batman) but Wonderwoman, Spiderman and The Hulk are also available. You are also given several methods on how to perform this depending on your style. Lollipops are universal and this would play well in any country. You can also supply your own wrapper which I prefer because it's more believable you would have a wrapper on a lollipop and with various labels you can re-use the labels quite a bit. Experiment will determine which wrapper is easier to take on and off. You don't have to use a wrapper it's just my preference. The wrapper also plays a part in helping ditch the gimmick which gives reason to go to your pocket. It's a really great idea.

The advanced method is just amazing. It does take a while to make however it really is an incredible idea. I'm so tempted to perform it this way although it isn't necessary - but for television this would KILL!!!

You are also shown several ways to easily force one of the heroes plus some additional ideas at the end.

What I LOVE about this is that it's not something your audience would have seen and the reactions are really astonishing. Don't be put off thinking this is a kids trick - because it's not. Sure it will play incredibly well for kids but adults will go NUTS!! I think many magicians will pass this by but those that get it are going to have something that will be one of their go to effects. I'm glad they are now making up other superheroes because this is something you can carry and do over and over at a gig with different results. This could possibly be one of my top surprise effects for 2018.

WHO: Beginner or professional - easy to perform - various methods and handling depending on skill level.

WHERE: Close-up or strolling - surrounded



## 5 SVEN CARDS BY SVEN LEE



PRICE: \$14.95

AVAILABLE: All magic dealers

WHOLESALE: [www.murphysmagic.com](http://www.murphysmagic.com)

Perform incredible mentalism effects with business cards, utilizing the Svengali principle!

A very special set of double blank Svengali business cards. You get 100 cards per set. 50 normal cards and 50 short cards. Comfortably sufficient for you to create and perform many great routines.

SvenCards are reusable. So, if you want to change the routine, simply erase whatever you wrote on the cards and use them again for a new routine. It means that you do not have to spend money again and again.

SvenCards are precision manufactured. Laser cut to 1/24th of an inch, the force cards are virtually undetectable by the naked eye. The difference is just about a millimeter.

The size of SvenCards is ideal for most hand sizes in terms of comfort and ease of handling. And they spread very smoothly from hand to hand. So, they are suitable for close-up, street, strolling and parlor performing venues.

### MY THOUGHTS

These cards are business card size and use the Svengali principle. The nice thing about these cards are the quality and the fact they are reusable. They seem to be made from some kind of plastic which makes them very durable. They also make a really nice blank card should you require one (business card size) for routines where you need to write something down. The Svengali principle is an old one and a few blank decks have been produced recently. The best I've found is by Vortex Magic, but these are different enough to warrant being released. If you have a need to reuse cards then this is a great idea. It's something that has never concerned me personally, but I am sure there are ideas where this could be very useful. You are supplied with more than enough cards to do your forces with. Recently I reviewed Lollihero by Steve Rowe and these cards would be a perfect fit for that trick.

It's a clever idea, well made cards and a great tool for any magician or mentalist.

WHO - beginner to advanced

WHERE - anytime you need to force something these would be perfect.



# 6 BAFFLING BLOCKS - HOT ROD BY ERIC LECLERC



PRICE: \$24.95

AVAILABLE: All magic dealers

WHOLESALE: [www.murphysmagic.com](http://www.murphysmagic.com)

Prepare to rethink what you knew about Paddle Tricks!

Ever make a Paddle Trick from a kids' toy? Canadian TV Star and magician, Eric Leclerc, did! It's a great strolling magic trick that is fun to perform for kids and their families because, when you tell them you made your first magic trick from LEGO blocks, it's believable and captivating. Better still, the prop is immediately familiar to everyone!

Watch the trailer and see Eric perform Baffling Blocks for kids of all ages using some moves that'll fool even you! Think Paddle Tricks are passé? Think again! Eric has many creative approaches to forcing the color, doing the color change, and even making the entire paddle vanish and reappear!

You get the 7" paddle and 12 extra square blocks so you can change the force color to red, blue or green. The video instructions include explanations in the studio and several of Eric's live presentations. So see for yourself, and learn how to maximize spectator response. Best of all, this is an easy-to-master prop that has no reset time and can be examined after every time you perform with it.

Whether you're a working pro, or are looking for a new prop to entertain children in your life, get Baffling Blocks and you'll be baffling the young and young-at-heart faster than they can say, "I love LEGOs."

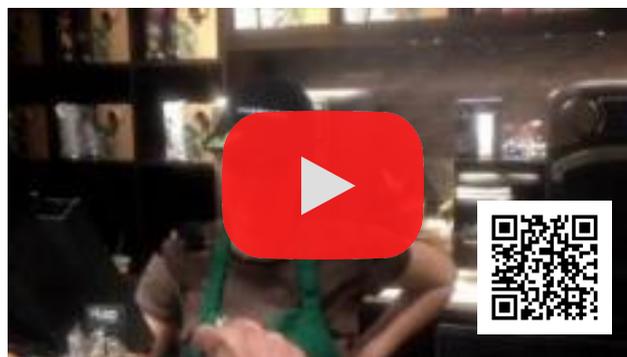
## MY THOUGHTS

What a FUN version this is of the famous hot rod trick this is. As soon as I saw it I fell in love with it, and I've never been a huge fan of the hot rod trick. This has changed my mind completely. I performed it for some kids recently and they loved it. It's the perfect prop to keep in your pocket and is great for kids. The props supplied are made specifically for this trick and the rod itself is so cool to handle. It's nice and big (not THAT big it won't fit in your pocket) and can be seen by a group of kids. You also receive a download tutorial. You'll see Eric performing this for some kids and teenagers. The paddle is ready to go when it comes out of the box. What is nice is that you are supplied with enough extra pieces if you want to change the 'force' color. It's the sort of trick I'd be tempted to buy a few more so I can do it walk-around and have different colors called out - not important but might be fun. Danny Orleans teaches how to do the 'paddle move' and goes through the basic

handling. It's a really quick trick but super fun and kids will LOVE IT!! There is a nice finish where you will learn how to vanish the paddle and you can either produce it or make it vanish completely. From somebody who hasn't really been a fan of the Hot Rod this has made me want to perform it. LOVE LOVE LOVE this!!!



# 7 SHARPIE QUICKIE BY PLATT MAGIC



PRICE: \$29.95

AVAILABLE: All magic dealers

WHOLESALE: [www.murphysmagic.com](http://www.murphysmagic.com)

Sharpies are everywhere today. Offices, schools, bars, restaurants, checkout counters, Starbucks and most homes. At any moment, you borrow a Sharpie (or use your own) and with otherwise totally empty hands, right in front of your spectator's eyes, you break off the clip and instantly restore it! With no switches or any funny business, you immediately hand it back out. You're clean and the spectator can walk away with their own marker, which is now an impossible object! And if you use a Sharpie for your own magic, Sharpie Quickie is the perfect follow up effect. There's nothing else to carry. As long as you've got your Sharpie, you're always ready to go. Comes with precision-crafted gimmick and a link to a video explanation where Brian takes you through four of his favorite handlings.

## MY THOUGHTS:

What a fantastic impromptu style trick this is. The great thing about this is that you can perform it using a borrowed Sharpie (must be black in color). The gimmick is SO well made that it's impossible to see it even when you look close-up. This uses magic on all levels from visual to auditory. You can actually HEAR the clip being broken off - that's the fooler on this. You will get the gimmick, which is made to last, and a download tutorial of 30 minutes. You will learn various handlings, all of which are pretty easy. My favorite is combining the Williamson Strike Vanish with the cap. This is definitely something you can carry in your pocket and be ready to do it anytime, anywhere. It's a really nice short little piece, and

if you combine it with any other Sharpie trick out there (there are some great non-gimmick Sharpie routines out there) then you'll have a really strong addition to your routine. I'm super impressed with the thinking that has gone in to making this, as well as the high quality. If you use a Sharpie in your act then I highly recommend you invest in this prop. You won't be disappointed and will use it all the time. Spend time watching the entire tutorial because there are some great tips and handlings on there.

WHO - beginner to advanced

WHERE - anywhere for close-up and strolling. Borrow a Sharpie or use your own. Reset is instant and it takes up zero space in your pocket.

GIMMICK - extremely well made



## 8 TORN BY DANIEL GARCIA



REVIEW BY NICK LEWIN

Download from Murphy's Magic. \$14.95.  
Length 60 Minutes.  
From The Vault series with Bro Gilbert.

I have always considered the torn and restored signed card to be one of the strongest tricks in the whole arsenal of card magic. I have been experimenting with different methods for decades now. This re-release of this "piece by piece" restoration by Danny Garcia is about as good as it gets as long as you are prepared to put a little time into the handling. With the seemingly never ending stream of new downloads that flood the market on a daily basis, it is nice to revisit a routine that has been around a little. If you are looking for the most visually compelling version of this classic plotline then you can stop your quest right here.

Technically everything is very well explained on the video and Daniel makes a very friendly teacher. The master shot in the filming is just a little wider than I think it needs to be. The lower body positioning is really no great revelation to the handling! The close-up shots could be a little tighter but I am really quibbling here. Any magician worth his salt can use this video footage perfectly as a teaching aid. There are nicely considered recaps of the relevant action and the additional handling is well worth mastering as it definitely eliminates a weakness in the standard handling. If this

video were being made today I suspect it would be shorter and sharper, however I doubt it would be as effective a learning tool.

If you want to add a modern day classic to your close-up repertoire and are not afraid of a fairly serious learning curve then I highly recommend this routine. You won't find the moves too difficult to master but making it appear as smoothly effective as it is when performed by Daniel, will not happen overnight. I think this is a good thing, because with a routine this powerful, you don't really want every magician performing it. The Routine is pretty much impromptu, merely involving a very simple gimmick you can construct in a matter of seconds.

I heartily recommend this download. Magic this great will help lift your work to another level and you will be blowing minds for years to come. A pretty good deal for less than fifteen bucks!

## 9 ROBERTO GIOBBI FAVORITES



What happens when the foremost scholar on card magic is asked about his favorite magicians? You get Favorites, a collection of magic that assembles separate, serious studies on three of the greatest card magicians of all time: Alex Elmsley, Frank Garcia, and Dai Vernon.

In each case, Mr. Giobbi provides background information on the person, and frames the influence of the tricks in a modern perspective. Then you'll see a performance of three pieces by Elmsley, Garcia, and Vernon, followed by step-by-step instruction on each piece.

Giobbi has selected three of his favorite tricks from each of his "favorites." Some are well-known, while others will likely be new to you.

You will learn:

From Vernon - Emotional Reaction, Four of a Kind, and Slow Motion Aces

From Elmsley - All Backs, Double Swap, and 1002nd Aces

From Garcia - A Lady Up My Sleeve, Ace Faroleros, and A Surprise Package

This set of DVD's is unlike any other we have released before. This is your opportunity to spend three hours in the company of Roberto Giobbi and learn some of the finest card magic conceivable.

It will surely be one of your Favorites!

Running Time: 3 hours 25 minutes

**MY THOUGHTS:**

This is quite the collection of card magic by Roberto. He has chosen his favorite routines from Vernon, Elmsley and Garcia. Some of these tricks are essentially self-working. You will learn principles that you can use for other effects.

A good example of this is Vernon's Emotional Reaction where you will learn a well known card principle. This is actually a great trick if you actually do lose a person's card. Well worth learning just for this as it ties in to 'an emotional reaction' and gives reason to have the person chose their card again.

Roberto has put together three effects and presented them as a three routines built in to a performance. This is great because you can see how you can combine separate effects and they move easily from one to the other.

SLO-MOTION ACES is quite easily one of Vernon's best effects and certainly one of the best Ace routines. This is a great tutorial on Vernon's routine as well as additions Roberto has included and explains such as Elmsey's version of getting ready for this routine. This method does use palming but it's very rarely seen or used. There is a lot of intelligent thinking in this construction.

One of my all time favorite routines on here is ALL BACKS by Alex Elmsley. I just love this - and Roberto has a great gag for magicians in here. Elmsley was a genius magician who brought a lot of plots, principles and new methods to magic. He was never a professional magician but certainly a huge influence on card magic. Roberto looks at each trick and looks at substructures which really make you appreciate these pieces even more so. Again, three effects all tied together in one full routine.

Finally Frank Garcia's three routines. Once again you'll see three favorties tied in one full routine. Garcia was a consummate professional and like many professionals he was not an inventor but would use very strong material. His first two books were filled with material from other magicians.

Once again there are principles you can use from these effects in other routines so it's well knowing this material.

This DVD really does make you want to go back and check out all the original books written on these three great magicians. If you love card magic then you'll definitely want to get this DVD.



# 10 PROJECT ALPHA MAIL BY HARRY ROBSON AND MATTHEW WRIGHT



PRICE: \$24.95

AVAILABLE: All magic dealers

WHOLESALE: [www.murphysmagic.com](http://www.murphysmagic.com)

Here's a great DVD for both Magicians and Mentalists!

Project Alpha Mail is a fascinating, in-depth look at the usage of envelopes when performing magic. This covers everything from micro-magic to full-scale stage effects. There is something to learn for everyone -- from magician to mentalist.

Harry Robson and Matthew Wright teach you everything you need to know, from construction to performance.

No more need to buy expensive refills.

No more need for complicated templates.

No more need to spend hours preparing special gaffs.

This DVD is packed with useful tips and tricks gathered over decades of real world performance, as well as many new and unique routines and ideas. These include:

The Ambitious Envelope  
Multiple Selection to Multiple Envelopes  
Ring to Stapled Packet  
Stage Nest of Envelopes  
The Which Hand Prediction...  
...and many more!

With almost 2 hours of instruction and live performance footage, Project Alpha Mail is a must for anyone with any interest in impossible location, predictions or peeks. A learning resource suitable for all skill levels.

**MY THOUGHTS:**

If you do any type of card to wallet then you'll enjoy this two hour DVD. Harry teaches you how to put together one of his envelopes for loading. You will need to buy all the necessary props including envelopes, glue etc. This is a DVD only and doesn't include any envelopes. I've been using Harry's envelopes for years and love them. They are certainly the best for card to wallet and so easy to use. You can make a lot up and if you store them in a plastic bag they will last an extremely long time.

What I love about these envelopes is that you can hand them out and they won't find the opening. This is a great idea and certainly adds to the overall illusion of the card really being sealed inside. Another idea Harry offers is to have a wax seal rather than sticker keeping the envelope closed. These little bits really do add something special to the overall effect.

Other ideas include Nest of envelopes and you also don't need to use a wallet - you can load the card directly in to the envelope using Harry's special T shape gimmick.

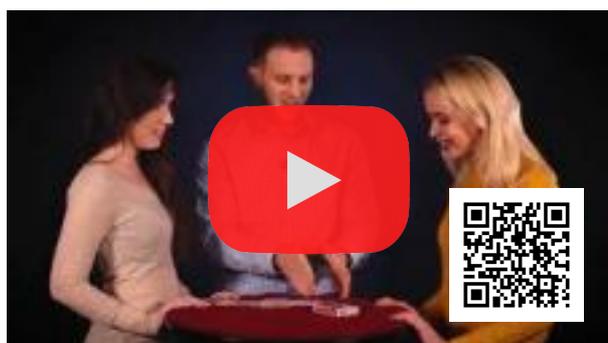
They also explain a Mullica style envelope that you can easily make yourself and use the same envelope over and over again. With this envelope you can't hand it out or have it examined.

Matthew also teaches some of his stage routines using envelopes from his working repertoire including a ring to envelope and stage envelope routine.

There is a lot of great information on this DVD with some very strong effects using envelopes of different sizes.



# 1 1 SUPER STRONG SUPER SIMPLE BY RYAN SCHLUTZ



PRICE: \$30.00

AVAILABLE: All magic clubs

WHOLESALE: [www.murphysmagic.com](http://www.murphysmagic.com)

This DVD is, perhaps, the best collection of easy-to-do, powerful card magic ever assembled. Expert card magician Ryan Schlutz has mined over 300 years of card material and collected the very best tricks into one place. All of the tricks have just two things in common: they are HIGHLY deceptive and are simple to do.

Ryan obtained permission from all relevant parties, so Super Strong Super Simple is a sanctioned, ethical collection of the world's finest self-working card tricks. Each trick is performed for an enthusiastic group of spectators and taught in careful detail by

Ryan Schlutz. No advanced knowledge or skill is required.

You'll learn:

"The Absent Player" by Dani DaOrtiz

"Shuffle-Bored" by Simon Aronson

"Emotional Reaction" by Dai Vernon

"4 Sided Gemini" by John Bannon

"Bath Towel Mentalism" by So Sato

And more miracles by Tom Dobrowski, Ed Oschman, Jim Krenz, Liam Montier, and Ryan himself!

You'll love performing the effects taught on this DVD. More importantly, you'll astound your audience!

MY THOUGHTS:

This is a HUGE collection of very strong yet easy to perform card magic. There is some great magic on here, a lot of which has appeared elsewhere but Ryan has chosen his favorites and put them all in one three hour DVD. They use methods that are well known by most card magicians but something worth having in your arsenal if you like card tricks. What is interesting is a few of these also appear on another DVD that I reviewed by Roberto Giobbi, so the choices here are certainly some of the best by people such as Vernon. Out of This World has always been my favorite routine and this version takes a lot of the best ideas from some of the top card workers and puts it all in to one version. If you only do one card trick OOTW is the strongest. Ryan also teaches some of his own card material that is very good. One of my favorite pieces on here is Simon Aronson's Prior Commitment and it was something that somebody performed on Penn and Teller's Fool Us and actually fooled them. All Expenses paid is a great cards across routine, it does use two gimmick cards however this is well worth learning. As Ryan himself said it's so good it should be a closing trick. This is such a clever idea and is completely hands off. Eddie Fields Silent Transmission is a great effect you can do via a phone. It's been done many times but I like Ryan's take on this version the best. At the end of the DVD you will learn a few technical moves such as Pinky Break, Swing Cut, Box Switch (which I'd never seen before), plus a host of other moves and ideas. Easy to Do Card Magic seems to be extremely popular at the moment with many magicians producing self-working style DVDs. This one has to be at the top of my list because every single one of them is strong and doesn't go through a host of 'moves' to basically find a card. Ryan has done a great job selecting some of the best effects out there and it's well worth the purchase.

WHO: Beginners to advanced card magicians

WHERE: Close-up - most with a table but not all



# TIME OF DAY



**O | M**

**OUTERBRIDGE MAGIC**

®

S

P

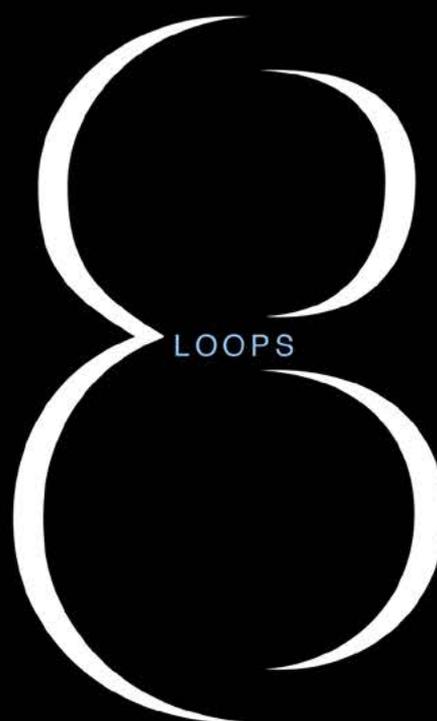
O

O

L

WATCH THE TRAILER AT [MURPHYSMAGIC.COM/LOOPS](http://MURPHYSMAGIC.COM/LOOPS)

NEW



“THE ULTIMATE SECRET POWER...

I NEVER LEAVE HOME WITHOUT IT”

- **DYNAMO**

Yigal  Mesika  
real magic



## GLOBAL DISTRIBUTION NETWORK!

Get your product sold throughout the world.



## DEDICATED TEAM TO SERVE YOU!

Our friendly and knowledgeable team is here to personally handle our dealer and vendors' needs.

*Murphy's Magic Supplies - committed long-term partner, providing outstanding*



**OVER 12,000 PRODUCTS!**

With **20** years of buying experience,  
we find the best products available.

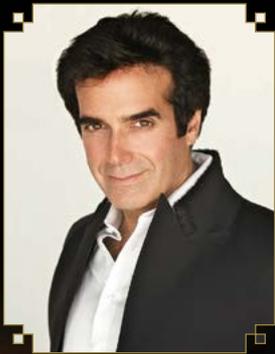


[WWW.MURPHYSMAGIC.COM](http://WWW.MURPHYSMAGIC.COM)  
1.800.853.7403

*service with honesty & integrity unparalleled in the magic industry.*

50<sup>TH</sup>  
ANNUAL  
ACADEMY OF  
MAGICAL ARTS  
AWARDS  
SHOW  
1968 - 2018

HONORING DAVID COPPERFIELD  
& AN ARRAY OF MAGIC'S BEST



*Hosted by Emmy Award-Winning  
Actor, Comedian & Magician Larry Wilmore*

*Celebrating 5 Decades of Illusion &  
Featuring a Global Showcase of All-Star Performances*



SUNDAY, APRIL 22

Open to the Public / Doors Open at 6 p.m. / Show at 7 p.m.

THE HISTORIC ORPHEUM THEATRE, DOWNTOWN LOS ANGELES  
Post-Show Party at the Magic Castle (ages 21+)

For Tickets & Event Info., Visit ...

[magiccastle.com/awardsshow2018](http://magiccastle.com/awardsshow2018)

*(Ticket Includes After Party)*



[AcademyOfMagicalArts.com](http://AcademyOfMagicalArts.com)